The Horoscope Discloses the Ascendancy of Frances Starr

THE NEW YORK

DRAMATIC MIRROR

APRIL 12, 1911
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JANET DUNBAR

"The Unreason of Press Agents," by W. W. Aulick

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OTTO SARONY N.Y.

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OTTO SARONY N.Y.

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OTTO SARONY N.Y.

IDA ADAMS

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A Glance at Conditions

THE THEATRICAL SEASON is nearing its close, with results that have by no means satisfied the average manager. There have been comparatively few pronounced successes among the many plays produced. Of plays that have won their way to moderate patronage there have been as many as usual, perhaps, but the cut-and-out failures have been unusually numerous.

At the close of last week fourteen plays were running in New York theatres, with these respective representations to their credit: 314, 281, 263, 223, 219, 222, 200, 190, 171, 156, 130, 122, 114, and 105. Two or three of these were holdovers from last season, and can be counted in this season's showing only as examples of survival. In all the other of New York's many theatres there was not a play that had reached 100 performances.

In some respects, the foregoing showing may be accounted good, for the multiplication of large theatres in late years has militated against the long run. Yet if an analysis of the season should now be made it would show an amazing number of utter failures, when the increased number of theatres is considered.

The increase in the number of theatres of the better class has had the result of "forcing" drama—*i.e.*, of producing pieces which would not in other circumstances commend themselves to the average manager's judgment, in sheer hope that through some public idiosyncrasy they might succeed.

The drama worth while in this country, on the other hand, though it cannot fill the demands of a diversified public, or meet the imperative requirements of a great number of theatres, is among the more notable for thought and purpose that is being put forward the world over. In fact, it leavens much that otherwise would discredit the native theatre.

Take the drama from year to year—plays put forward in all countries and by all nations—and works of exceptional merit will be found to maintain the same relation in number to works of mediocrity or those merely ephemeral in appeal. It is true that metropolitan centres—and sometimes the world—are happily startled now and then by a drama which denotes or promises genius, but these new dramatists apparently illustrate nothing more certain than natural birth and decay, for while they rise to prominence, the older maker of plays become stagnant—either as a result of success, which gives them ease, or from exhaustion of ideas—or pass from the scene.

In such circumstances there is hazard in the multiplication of theatres and the production of plays simply to fill them in the hope of fortuitous success. And it may be said that this policy not only begets a continuance of mere speculation on the part of managers but it reacts upon the public, which, wearied by a succession of plays which have little to recommend them beyond a lavish setting or extrinsic efforts to please, turns away from the theatre to something else.

There are, of course, problems which theatre managers face—new developments, like the motion pictures, which seem to grow in popularity as they are steadily improved in grade, or extended stagnation in general business as a result of unsettled political conditions and the like. But the theatre, like time and tide, can wait for nothing. It must continue activity of some sort. Yet there are observers who claim that many managers are to blame for their own ill-fortune because, lacking good play material of contemporaneous value, they shut their eyes to the possibilities in the older repertoire, or to drama with an appeal which does not reach Broadway, as the taste of Broadway is commonly estimated, though it does reach to a vast public that ignores modern clap-trap on the stage. The experience of the New Theatre during its closing days in putting forward dramatic antiquities and illustrating the growth of drama from its primal examples, is fruitful in suggestion, for this experiment has drawn larger audiences than most other theatres where notable modern successes were running could boast.

Theatre management nowadays, in short, with all the rest, would seem to specialize too much.

"Impressive" Drama

A NEW SCHOOL of drama is rising in Paris. It is based upon the realistic, but goes beyond that into an infinitude of detail, and has to do, in fact, with the commonplace. It is called "impressive drama."

What has been known as realistic drama has some elements of the sensational, as it relates to social matters which formerly were foreign to the drama, and it often deals with problems of social habit and development. But this newer form of drama simply means fidelity to the details of life in their fulness.

According to standards which have long been observed as to the drama, this new school departs from real dramatic elements and more closely follows the quietudes of life. As one who has characterized the "impressive drama" says, "In real life events move slowly. There is a peck of small talk to a single epigram. There is a multitude of colorless happenings to a single adventure. 'The long arm of coincidence' is exceedingly reluctant to stretch. The crisis insists on being a shuffle or a glide without perceptible shock or heightened momentum. This is the sort of thing which the 'impressive' dramatists are trying to put upon the stage."

It follows, then, that the "impressive" dramatist has no use for the "curtain"; the "tense situation" he ignores, and he even objects to the crackling of wit. He deals with gentle incidents, slight episodes, and literally he glories in "small" talk. In short, he would picture life on the stage exactly—if he can approximate reality—as life is seen in the humdrum of every-day existence.

This may prove to be interesting, but it is not drama. The play thus made may be valuable as a psychological study, but there is no thrill in it and the ordinary imagination is left unsatisfied. And it is probable that the real drama, which selects vitalities from the mass of commonplace in life, will continue, even though the "impressive" drama may find its function. Life these days is so complex that the desires it inspires are beyond measuring or satisfying.

This new school of drama has no relation to the "new impressionism" in scenic and decorative details of the stage that recently has found practical demonstration in the Russian theatre and is now being discussed by French artists, but, like the "new impressionism," it shows a desire in some quarters for something strikingly new in the theatre. All fields of art develop idealists who seek for the impossible in demonstration, as well as eccentrics who forget that what will appeal to the exceptional imagination is "caviare to the general."

One needs but to take note of the crudities of the ancient English drama, as examples of it have lately been disclosed in this city—and as they are always open to the reading student—to see that the art of presenting drama has advanced marvelously, though in line with common understanding and appreciation. It will advance still farther, but not to general acceptance in eccentric or wayward directions.

THE USHER

THE HISTORY of Mascagni's opera, Ysobel, though the opera has never got beyond a piano representation by the author, is filled with what has been most charitably credited to the artistic temperament, though the personal characteristics revealed in its course have been those which in many persons not "artists" are called mulishness, cupidity, and other tokens of aberrant nature running in the catalogue of the unenviable, close to the more reprehensible one of dishonesty.

It is not that this composer's queer actions have involved an enterprising and fair-dealing American management alone, for Mascagni has shown quite recently as pronounced eccentricities toward his own countrymen.

There have been announcements that Ysobel would be performed in Rome, in Turin, in Milan, and in Buenos Ayres. The Turin project was abandoned because those who undertook to produce the opera disagreed with its author on the relative measures of money. Mascagni was asked by the Mayor of Rome to permit Ysobel's representation in that city in connection with the great historical exhibition. The tender was gladly accepted, but Mascagni could not let well enough alone, and even in the letter of acceptance severely criticised the gentlemen of the exhibition committee, thus shutting this door to his ambition. But he has begun a suit for damages against the municipality, and will not rest, it appears, without some "satisfaction."

Curiosity to see the opera here has largely given way to contempt for the author. How he may fare in the South American capital is yet to be seen.

♠

"I note with interest the article, 'The Rise of College Drama,' in THE MIRROR of March 29," writes Barrett N. Clark, manager of the University of Chicago Dramatic Club. "I believe that our organization deserves some notice," he continues, "for several reasons, chiefly because it has offered so comparatively large a number of novelties—to the American stage.

"In the sixteen years of its brief existence it has presented among other plays, Sheridan's The Duenna, Goldsmith's Good Natured Man, Beaumont and Fletcher's The Knight of the Burning Pestle, Pinero's Hobby-Horse, Schoolmistress, and Trelawney of the Wells; A Midsummer Night's Dream, The Merchant of Venice, and As You Like It, and is about to put on The Tempest.

"Two other very important presentations by the club were Goldoni's The Fan, given for the first time in America, two years ago, and Yeats' The Land of Heart's Desire, a premiere at which the author assisted. Among the other recent plays were Caron's Zaragueta, Rostand's Romanesques, Banville's Gringoire, Tennyson's The Falcon, Lady Gregory's The Twisting of the Rope, and Meilhac and Halévy's Indian Summer.

"Henry Arthur Jones has signified his intention to allow the club to present two of his comedies that have never been played in America," adds Mr. Clarke, "while Paul Hervieu has authorised a translation of one of his pieces, which will be given in a short time."

Really, this is a remarkable record of work by one club of amateurs. THE MIRROR article made no pretense to comprehensiveness, for to merely index all college effort in the drama in one article would require great space.

♠

The annual decoration of Shakespeare's statue in Lincoln Park, Chicago, will be accomplished on the poet's birthday, Sunday, April 23, as it has been done since 1908.

The purpose of this annual floral tribute, primarily, is to bring the poet home to the school children as a living force, and a source of beauty.

If actors desiring to contribute two or three dollars for the purchase of flowers will send their checks to James O'Donnell Bennett, in care of the Chicago *Record-Herald* (checks marked "Shakespeare's birthday decoration contribution"), Mr. Bennett will turn their orders over to the florist.

Some fifty players were represented in the decorations of last year.

♠

Opera singers who have reached high places are often held out to be exacting, irresponsible, ungracious, and ungrateful persons upon occasion.

Calvé, leaving a hired automobile in Paris the other day, forgot a bag containing jewels and a letter of credit valued at $2,500. She enlisted the police, who traced the vehicle and recovered the valuables; and then she thanked them and sang a selection from Carmen.

Here was gratitude, indeed!

♠

Professor Alexander Rudolph Hohlfeld, of the University of Wisconsin, in a recent lecture at Cincinnati, spoke upon "The German Conquest of Shakespeare" with an illuminating result as to the wonderful recognition of the master dramatist and poet in Germany.

"The acquisition of Shakespeare," said he, "is one of the great national assets of cultural expansion in Germany. Germany's conquest is marked by the completion of Schiller's masterly translation in 1833. In the latter part of the Sixteenth and the beginning of the Seventeenth centuries the faintest familiarity with the name of Shakespeare had mellowed into a somewhat indifferent admiration for his plays.

"The first great awakening to the fact that Shakespeare was really a great dramatic poet was in 1750, following the publication of Lessing's famous seventeenth 'Literature Brief,' in which the beauties of the English playwright's work were staunchly supported.

"The English," he continued, "object to Germany's claims to Shakespeare. Spirit is the vital possession—that which counts—and what the German writers have done by dint of hard work has made Shakespeare as much of a German poet as an English one."

And Germany proves its claims in this matter by more frequent and earnest productions of Shakespeare's plays than any other country, or even than all English speaking countries' populations combined.

♠

In a recent magazine article Charles Edward Stowe, son of Harriet Beecher Stowe, and her grandson, Lyman Beecher Stowe, had an article explaining "How Mrs. Stowe Wrote 'Uncle Tom's Cabin.'"

Neither Mrs. Stowe nor her husband had the remotest idea of the unique power and interest of the story. Professor Stowe "hoped she would make money enough by it to buy a new silk dress."

Yet 10,000 copies were sold within a few days, and more than 300,000 copies within a year, and that was not a period of large book sales.

In its play form Uncle Tom's Cabin has survived all of the "great successes," and it is possible that future generations will witness it on the stage.

♠

George Bernard Shaw, lecturing in London on the pianola, says that mechanical device makes possible compositions which cannot be played by hand.

He dwelt upon the piano keyboard as a device of many imperfections and limitations, and said, thanks to the pianola, the composer of the future would be able to compose music without relation to the keyboard.

What we want, Mr. Shaw said, and what we shall have eventually, is a totally new kind of music, the composer of which will not be fettered by the knowledge that the player cannot get his hands wherever he pleases, and he declared that the pianola would revolutionize music.

He forgot to say, perhaps, that it has "revolutionized" music already.

♠

C. D. Hess is remembered by old-timers as a very successful opera and music manager.

When he retired he settled at Westville, Ind., on a rural place in which he took great delight until his death.

Mrs. C. D. Hess, his widow, The Usher learns, is now a Justice of the Peace of Westville, and wins a living from this position.

White, N. Y.
Ona Waldrop James C. Lane — William Danforth — Nora Bayes — Annie Buckley, Harry Lillford — Grace Field, Jack Norworth — Lionel Walsh, Eleanor Stuart

AFTER THE RECONCILIATION

Final Scene in "Little Miss Fix-It" at the Globe Theatre

THE UNREASON OF THE PRESS AGENT

By W. W. AULICK

A GOOD MANY press agents are of the privately expressed opinion that the dramatic editor is an unreasonable, if not to say an unreasoning, animal. This view, as all intelligent persons will immediately agree, is absurd. The dramatic editor is comprehending, weighing, analytical, just and cheery, a superior soul, whose wise editing schools many an untutored press agent to the end of a finish and excellence which might otherwise be unattainable by the publicity man. Certainly, it is not the dramatic editor who is unreasonable. It is the press agent.

A good many press agents come from newspapers. On newspapers they may have obtained a smattering of news-values. It is all very well to apply and develop a news instinct when one is a newspaper man, but you will admit that it is obviously ridiculous to carry this to the extreme of applying it to press work. Yet about the first thing an apostate does, when he comes into possession of theatrical news, after his apostasy, is to conspire with others of his wretched sort to get the news printed. Ridiculous!

Why, see here. Take a concrete case. Puffs, the press agent, formerly of the *Clarion*, now allied with Scenes, Acts and Company, stage producers, learns, in the office of his principals, that Miss Lyme Light, one of the featured entertainers in the There's No Place Like Forty-second Street company, has been injured in an automobile accident, and cannot appear at the theatre that evening. What does he do? Why, the poor, misguided man writes the particulars of the happening and sends them around to the dramatic editors, at which they laugh heartily and nudge one another and chuckle their waistcoat buttons off, and roll the typewritten sheet in their hands until it is a little ball which can be thrown at the office cat. And when they meet the press agent they tell him he is a merry jester and poke him in the ribs, and laugh as uproariously as if they were at an Ibsen first night.

"But," says the press agent, "I sent you only the news. I gave you an explanation of the absence from the cast of a popular actress. If I had witnessed an accident in which Mr. Morgan, or Mr. Rockefeller, or The Colonel was hurt, you'd have been glad to get the news, wouldn't you? An actress is a human being, isn't she?"

Ever hear of such ludicrous "reasoning"?

The fact that Miss Light remains in hospital a week doesn't affect the matter.

One of our well-known young Broadway men, who had formerly earned an honest livelihood as a reporter on a morning newspaper, where some weeks his space bills ran up almost to forty dollars, acquired a contract to star a famous Irish singer. The attraction opened in Chicago, and the next stand was Cleveland. On the afternoon the company was to play the Cleveland date something happened to the singer. He contracted a distressing cold, which stopped up his singing pipes and necessitated a postponement, and the press agent reported the matter to the newspapers. This ridiculous excuse for non-appearance was treated in the spirit it deserved, the papers commenting facetiously, and hinting slyly at intoxicants, revelries and a night out as being the truth back of the ostensible reason for the cancellation. As every dramatic editor knows, it is absolutely out of the question for an actor to catch cold, break his leg or suffer other injury common to the non-professional. Next day the Irish singer was dead of pneumonia, and his death notice appeared in the obituary column, but of course that was a misprint. Compositors are very careless.

W. W. AULICK

A celebrated woman star, during the period of rehearsal of a new play, had the misfortune to spill boiling coffee over herself as she sat at breakfast in a kimona, and this announcement was issued by her press agent to account for the delay in the premiere. That was a rare opportunity for dramatic editorial handling. "But," protested the press agent, not without indignation, "she's got her arm in bandages; you can see for yourself." Yet the dramatic editors, convulsed at the very idea, replied: "That's as may be. We got to hand it to you, kid, for carrying a bluff through, once you start it. You are sure thorough and painstaking, but—coffee scalds! Oh, sa-a-y!"

A man at the head of big theatrical interests was in a train wreck, and word of his injury was wired to his office and sent out from there. The dramatic editors rightly refused to accept this as fact, and even when the man died they reflected that some persons would go to an inconvenient limit to get their names in the papers.

But this is not the only phase of publicity work in which the press agent is found woefully wanting in reason. Partial dissociation from the newspaper has dulled his sense of proportion, and many are the amusing blunders he makes as a consequence. Not long ago, a firm of managers engaged a foreign star, whose fame had spread beyond her native Paris to the uttermost ends of the earth. The man who brought the contract to New York brought also a few late pictures of the lady. The press agent set down the facts of the engagement of this star by this firm, the names of the famous men who were writing and had written plays for her, the date and vehicle of her New York opening, and sent the material around, together with the pictures. At the breakfast table next morning he eagerly caught up the paper of widest circulation and glimpsed a corner of a two-column cut on the back page, causing him to murmur a gratified "Ah!"

Then he opened the paper and saw that the picture was of a chorus girl who had been named as co-respondent by another chorus girl. There wasn't any mention in the paper of the coming to America of the internationally-famous star. The press agent, whose first error of judgment occurred when he sent out the news, piled another atop of it when he called up the dramatic editor.

"Why, old top," exclaimed the dramatic editor, "the paper was awful crowded this morning. You know how it is when the news comes in."

"But you had room to run a double-column cut of a chorus dame who had joined out with the Home Breakers," reminded the press agent, laying himself liable to the stinging rebuke which followed when the dramatic editor cried back:

"Sa-a-y! We're running a paper for circulation. A goshdinged sight more people are interested in that chorus-gal feature than they would be in your old star."

You have to call these press agents now and then and teach them relative values.

Some press agents proceed on the droll theory that dramatic editors will be glad to receive news sent out by them—the press agents. There could be no more shameful misconception. It is the thing the press agent doesn't send out that is desired. A picture of this same foreign star previously referred to was sent to a certain sagacious dramatic editor, who very properly threw it at the copy boy, accompanied by an appropriate quip. A week later the paper printed a two-column picture of the star in question, with a very fine little story about her coming to America, the dispatch bearing a Paris date-line. Then the dramatic editor called up the press agent and unto him did say: "Lookit! what a swell little feature I put over this morning! We got a cablegram from our Paris man, saying Madame Chic was coming over here under your management, and I dug up a cut and ran with the yarn. Can't keep anything from us, old peg! WE'RE the fellows that get the news!"

The press agent wondered why it wasn't news when he sent it out, and why it wouldn't have been a good idea to print a recent picture instead of a stock cut; but he had enough of a glimmer of intelligence to appreciate that the dramatic editor was right and he was wrong—only he couldn't quite figure the thing out, and the more he tried, the more it made his shallow head ache.

The press agent, as a whole, is a thoughtless fellow, and he doesn't seem to learn, no matter how patient and explanatory the dramatic editors may be with him. Some day he may get a partial grip on the scheme of things as they are, but it isn't likely.

W. W. Aulick

THE SPECULATOR NUISANCE.

The Police Department is waging a desultory war against the few ticket speculators who still have audacity enough to ply their trade. Thomas G. Thompson was fined $10 in the West Side Court, April 6, for selling tickets in the vicinity of the New Amsterdam Theatre Tuesday, April 4. The fine was paid under protest. However, on that same afternoon, April 4, dozens of the offenders were offering tickets for the farewell Pavlowa matinee at the Metropolitan Opera House in front of that theatre, while policemen a few feet distant were overlooking this violation of the new law. Also, one of the most notorious of the tribe was inviting ladies to his office where, he assured them, he had tickets. If the law is to mean anything at all the sweeping should be done clean.

ROMANCE OF AN OAK.

The famous oak of Beaumarchais, which formerly flourished on the Quai d'Orsay, Paris, has fallen to the woodman's axe, says the London *Globe*. The spot is historic, for in days past it was the locus of the residence of the author of The Barber of Seville. It was under the spreading branches of this tree that Beaumarchais instructed the daughters of Louis XV. in music, and there were heard the harp of Madame Victoire and the violin of Madame Adelaide. In later times the sweet strains of music gave place to the fumes of a tobacco factory, which was situated on part of Beaumarchais' lands.

THE MATINEE GIRL

THEATREGOERS received last week a memorable lesson in the values of contrast. It was Mrs. Fiske as Mrs. Bumpstead-Leigh who gave it. Her affectations of speech as a chatty English society woman, her I-mean-to-says and polite, insincere upward inflections were perfect. When her little audience of snobs in a Long Island country house withdrew there was a slight pause of psychological preparation, then the air was cut by a nervous, aggressive monosyllable in a voice as thin as a razor-edge, as flat as a flounder. "Maw!" challenged the transformed voice, and the audience responded with an appreciative titter. The syllable was a volume, or rather it was the intelligent preface of a volume of contrasts. Mrs. Bumpstead-Leigh strutted and patronised and flung sarcasm. The former Miss Sales bullied her mother, who could only be handled by bullying, and wallowed in commonness. When her hosts again appeared she was once more the model of good form by trans-Atlantic standards. The difficult transition was made with delightful ease. Mrs. Fiske mentally seemed to romp through the part. Unless appearances deceived she enjoyed it as a runaway schoolboy his first Summer swim.

It was interesting to speculate where, in Little Miss Fixit, well described as "An entertainment in three acts, with songs"—the portrayal of modesty on a Broadway stage is not without effect—Harry B. Smith ended and William J. Hurlbut began, or the reverse. That veteran Broadwayite, the librettist of Robin Hood, certainly was sparkingly evident in the topical song Jack Norworth sang so well, "Months and Months." The serious young author of The Fighting Hope, The Writing on the Wall, and New York was apparent in the description of a young man into whom "the sweet, strong sea breeze had blown, making him sweet and strong," traits of sweetness and strength being "what women liked in men." Mr. Hurlbut resolved after New York to give audiences no more "dramatic dark meat," believing that frivolity pays, in token of which he now subscribes himself "Billie Hurlbut." A short name for a long young man!

"Tom" Wise has swung round an arc of this country with Yasoo at one end and arrived in New York. The North and West remain for his dramatic explorations. Augustus Thomas, beginning with In Missoura and continuing with Alabama and Arisona, foreshadowed a play category of the States. But he changed his mind after Colorado. I hope Mr. Wise won't end his series of sectional plays with An Old New Yorker.

Kitty Cheatham, in seclusion of an apartment with muffled telephone and doorbell, is giving the last touch of finesse to her Easter programme for children and their parents and friends.

The programme is a new one, but "The Tar Baby," with which she is as inseparably identified as is De Wolf Hopper with his "Casey at the Bat," and Maggie Cline with "MacCluskey," will doubtless be demanded as an encore number. So will this bit of African philosophy which she sang at a conservative meeting in Wales with moral effect:

Don't be what you ain't
Ef you ain't what you is.
Ef you isn't what you am not
Den you am not what you is.

We may expect, too, to have the usual vision of Miss Cheatham's flying hands; little, childlike, but strangely eloquent hands that Marcel Prevost said were the typical hands of comedy.

The adage about the ill wind applies in the instance of The Pink Lady. William Elliott's being called to Asheville by the serious illness of his bride, formerly Gussie Belasco, was the opportunity for Dudley Oatman, who plays the photographer, to display his ability in the leading man's role. Mr. Oatman is of the Utah talent guard, a brilliant squad led by Maude Adams and including Julia Dean, Sallie Fisher, Viola Gillett, Edgar Atchison Ely, the three Bantley boys, and Hazel Dawn.

Ross and Fenton, as a stage working team, are no more. The dissolution was made at the instance of Miss Fenton, who dissolved the partnership with, "but I don't want to act any more! I'm tired of it! Besides, I can't raise lilies for the Easter market if I'm traveling about the country with you. No, Charlie, you may be the actor of the family, the actor, manager, and playwright, if you want to, but I'm going to be Farmer Fenton of the Ross and Fenton Farm."

This, uttered in a tone that Mr. Ross knows is final, dissolved the partnership that has given enjoyment to New York audiences, and those farther afield, for a couple of decades. Miss Zeffie Tilbury, a clever comedienne, daughter of Lydia Thompson, has succeeded Miss Fenton, and on the billboards the compact hyphenated name has given way to "Charles Ross and Zeffie Tilbury." They begin their tour of the vaudeville houses at Atlantic City next week in Mr. Ross's sketch, Any Man and Everywoman.

Helen Ryerson, who has replaced Margaret Bloodgood in the cast of The Concert, is one of the increasing number of writing actresses. Most of the Thespians who have guided the pen or the typewriter left those posts for the stage, as did Eleanor Stewart, Jane Cowl, and Janet Priest. Miss Ryerson, beginning her career with the Robert Mantell company and known of the stock companies of Pittsburgh and Chicago, deserted the stage for the field of the scribblers. Discovering that the stage is the best profession for women, granted their talent for it, Miss Ryerson has returned to her forsaken gods, and is playing her first New York engagement.

Sherril Schell.

KITTY CHEATHAM

Frances McLeod paints the stenographer who lunches at Martin's with a broad brush, adding to the gayety of audiences, in An Old New Yorker.

Leila McBirney, who has been a social luminary since she forsook the stage after her appearance in Moths, was discovered last week playing incognito in the support of Kelcey and Shannon in Grace Livingston Furniss's sketch, Music in the Air. This presages, those who saw her in the skit, Frozen, at the last Twelfth Night revel, hope, a return of a talented comedienne to the stage.

W. E. Abingdon and John Kellerd foregather at the windows of The Lambs and frowningly discuss the managerial view. "Once a villain, always a villain."

"As though all the great actors did not once play villains," exclaims Mr. Abingdon. Remember Irving and Macready and Tree."

"And the greatest of the Irving qualities was pathos," returns Mr. Kellerd.

Ross and Fenton, artists, are becoming Ross and Fenton, business folk. Miss Fenton says she is tired of playing and that it is more fun, besides being quite as profitable, to raise violets and lilies. The white and purple blooms grown in the hot houses on the Ross-Fenton farm, near Deal Lake in New Jersey, find a quick market in New York. Her handsome spouse has taken an office and turned play tinkerer. He writes sketches for himself. Everyman and Any Woman, which he with Zeffie Tilbury's assistance played at a benefit at the New York Theatre on March 19, was his output. Moreover, Mr. Ross doctors the weak and ailing sketches of others. There's a large field for that sort of medical service, he says, especially if it be private and confidential.

Doris Hardy has earned a flattering nickname in the profession. Because she has been flung into parts in the blink of a dramatic eye she is known as "the little minute woman." She followed Helen Holmes as the leading woman in The Confession after one rehearsal.

The two dramatists Edwards, the boy Sheldon, of The Boss, and the more mature Knoblauch, creator of The Faun, when they favor the metropolis with their presence, push their pedestrian way together from their bachelor quarters at the Royalton to the Park every gray or sunny day. It is the younger dramatist who assumed the initiative. College precepts and memories still lie, injunction-like, upon him.

"It's awfully hard to keep up one's exercise in New York. The place is so distractingly fascinating and so cuts up one's days," says the Harvard playwright. "But I've adopted the motto, 'Wherever you go, and, when, walk.'"

Which reminds me that Mr. Sheldon ingenuously told me the true reason why he responded to no curtain calls for "author" on the first night of The Boss. He having been up all the night before had come home and gone to sleep. A banquet until three and the arrival early that morning of a relative from Chicago had unfitted him for another vigil, even though that vigil were the rebirth of his own play in the metropolis.

Amiable youth that he is Mr. Sheldon has made no resolution to always absent himself from his own premieres.

"I am so grateful to the actors for so brilliantly interpreting my characters that I will do anything they wish. If it will make it any pleasanter for them if I come before the curtain and bow and mumble, I'll do it," he promised. "I haven't gotten over my reverence for actors. If any one says, 'There goes an actor,' I always run to the window and look out."

THE MATINEE GIRL.

RALPH HERZ'S NEW VEHICLE.

It is easy to prove that many of the dramatic successes of the last few years were written by their authors for particular players, whose personalities they took into account while creating stellar roles. While Madame Sherry was being produced Otto Hauerbach, the author, and Ralph Herz, the featured principal, became great friends, and the former was seized with the ambition to write a play just for this talented comedian.

The result was that he turned out Doctor de Luxe, in which Ralph Herz will appear at the Knickerbocker Theatre April 17, supported by a prominent cast. The role assigned Mr. Herz is said to be cut exactly to the pattern of his ability, and to give him a great opportunity to show the varied phases of his comedy provoking powers.

Mr. Herz, by the way, has decided ideas on the style of musical plays in vogue—largely through his efforts, and of which Doctor de Luxe is an example.

"The old species of musical comedy," says Mr. Herz, "has gone out of fashion for good. In the old days writers used to think of the most impossible situations in which to place their characters. Nowadays we demand that the plot of even a musical comedy have some relation to reality, in so far as the setting and characterisation are concerned.

"To take an example, the present play in which I am appearing was written just exactly as if it were a farce, to be put on without music. Of course, with catchy tunes that lend emphasis to the situations and pretty girls to form a beguiling background, even the best farce is, I think, rendered more attractive."

THE SEAGOERS.

E. M. Holland and Edna M. Holland, of the New Theatre company, and Mrs. E. M. Holland, will sail for England on the *Minnehaha* April 29, to visit the actor's son Joseph, now studying music abroad. The party will return Aug. 15.

Marie Doro, Mikail Mordkin, Mrs. Mordkin, Mr. and Mrs. George Lashwood, John McCormack, Anna Pavlowa, Al H. Woods, Bert C. Whitney, and Mr. and Mrs. Mario Sammarco departed on the *Mauretania* April 5.

On the *Lorraine*, which sailed April 6, were Cleofonte Campanini, conductor of the Chicago Grand Opera company; Marguerite Sylva, Madame Bressler-Glanoli, Suzanne Dumesnil, Hector Dufranne, Gustav Huberdeau, and Mr. and Mrs. Edmond Warnery.

LE TRIBUN IN PARIS.

Le Tribun, a new three-act play of unusual dramatic power by Paul Bourget, was produced at the Vaudeville Theatre, Paris, a few days ago. In the climax of the second act, Lucien Guitry rose to tremendous effectiveness. M. Guitry plays the part of a socialist Prime Minister who wishes to annihilate his conservative Republican opponents by proving them guilty of fraudulent use of public funds. The proof is furnished by the stubs in a check book, giving the record of the disposition of the money. This check book was sold to the Republicans by the Minister's son, who needed money to save the bankrupt husband of his mistress. Bankruptcy of the husband would have caused the separation of the young man and the wife. Rather than denounce his son, the Minister drops the prosecution and leaves himself powerless to put his socialistic doctrines into practice.

SEVEN DAYS IN VIENNA.

Avery Hopwood and Robert Dempster, who have been in Europe for several weeks, will go to Vienna for the first performance in that city of Mr. Hopwood's play, Seven Days, after which they go to London. From the latter city Mr. Dempster will sail April 12 for New York. Late in April Mr. Hopwood will go to Milwaukee to begin a ten weeks' starring engagement.

WHAT THE DOCTOR ORDERED.

The complete cast for the Wagenhals and Kemper production of A. E. Thomas's play, What the Doctor Ordered, contains the names of Allan Pollock, Jacob Wendell, Jr., Virginia Hammond, William McVay, Anne Meredith, Kate Meek, and Mrs. Harriet Otis Dellenbaugh. The play is scheduled to open at the Astor on April 17.

AT THE PLAYHOUSES

THERE IS NO NEW PLAY to be recorded this week, but a glance at the following list of theatres and attractions will indicate that there are many dramas and other entertainments well worth seeing.

ACADEMY OF MUSIC.—Arizona was presented at the Academy of Music last week, and the work of the company showed careful rehearsals and excellent results in a finished performance of this drama. Priscilla Knowles as Bonita was most convincing, albeit she was not suited physically for the role. The Lieutenant Denton of Theodore Friebus was excellent, and Corinne Cantwell as the waitress pleased the large audience. Anna Hollinger gave an earnest performance as Estrella, and Frank Cambello was satisfactory as Henry Canby. This week, Michael Strogoff.

BIJOU.—The Confession is in its fifth week at the Bijou. Ralph Delmore has replaced Theodore Roberts as Josef Dumont, and Pryal Mackaye has taken Mr. Delmore's original role of John Peabody.

BROADWAY.—Lew Fields and The Hen Pecks are still making merry at the Broadway.

CASINO.—The romantic musical comedy, The Balkan Princess, continues the attraction at the Casino.

COMEDY.—To-night William Collier gives his last performance of I'll Be Hanged if I Do at the Comedy, for to-morrow evening he begins his Spring revival of Richard Harding Davis' play, The Dictator. This is Mr. Collier's second engagement in New York in this piece, his first beginning April 11, 1904, at the Criterion Theatre. In I'll Be Hanged if I Do Dorothy Unger has replaced Sallie Tompkins as Handsome, Willard R. Feeley has taken Albert West's place as Gabby, and John B. Adam has the role of Slattery, originally played by Stephen Maley.

CRITERION.—Thais will doubtless continue at the Criterion till the end of the season. The scenic production and the work of Tyrone Power, Constance Collier, and Arthur Forrest are the factors in the success of the production.

EMPIRE.—The William Gillette revivals have been largely patronised and the old plays thoroughly enjoyed. This week Mr. Gillette is appearing in Sherlock Holmes; next week, Held by the Enemy, and for his final week, beginning April 24, he will appear in The Private Secretary on Monday and Tuesday nights, Secret Service at the Wednesday matinee, Too Much Johnson on Wednesday and Thursday nights, and in one act from each play of his repertoire on Friday evening. Since Mr. Gillette will sail for London Saturday morning, April 29, the Empire Theatre will be dark that night. Mr. Gillette is to appear in London coronation week.

GAIETY.—Excuse Me is a rollicking farce, unique in theme, and very popular. John Westley has left the cast to join The Fox, and Harrison Ford has taken his role. Gertrude Bryan has replaced Grace Dryer as Mrs. Fosdick.

GARDEN.—For still another week Mildred Holland is continuing in The Triumph of an Empress at the Garden. Miss Holland has accepted the nomination for the presidency of the Professional Woman's League. Theatre parties are numerous at the Garden.

GEORGE M. COHAN'S.—Get-Rich-Quick Wallingford celebrated its 238th performance in New York, at George M. Cohan's Theatre, Monday night.

GLOBE.—Nora Bayes and Jack Norworth are enjoying their first trip through stardom, and Little Miss Fix-It is their conveyance.

GRAND OPERA HOUSE.—Rebecca of Sunny Brook Farm has made the Grand Opera House her first stopping place on her tour, which began Monday. Ernest Truex and Ralph Kellerd are the only defections from the original New York company, and their places are being filled by Edwin Smedley and Hayward Ginn, respectively. From this house they will play a return engagement in Boston, at the Hollis Street Theatre. Sir Charles Wyndham will make his London production of the play at the Criterion Theatre about June 1.

HERALD SQUARE.—The allegorical symbolism of Everywoman, which is in its eighth week at the Herald Square, seems to have struck a responsive note. Sydney Jarvis has been replaced as Passion by Francis Carrier.

HIPPODROME.—Marching Through Georgia, The Ballet of Niagara, The International Cup, and the thrilling vaudeville acts give a variety of spectacular entertainment that makes Hippodrome the popular success that it is.

IRVING PLACE.—Rudolph Schildkraut performed his greatest feat Thursday evening, April 6, when he played Count Timofey Gawrilowitsch Kantschukoff, the Russian general, in Frans von Suppe's three-act operetta, Fatinitza. It would seem almost incredible that the man who a fortnight ago was so highly praised for his King Lear could so successfully turn to the comedy role in a musical play. Mr. Schildkraut's work was splendid. He injected comedy into his part with a mere expression or gesture, and often brought the most mediocre situation into a prominence that the author perhaps never conceived. That is the great circumstance in Schildkraut's art—he does not confine himself to a bare exposition of his role. Of the other members of the cast Ernst Robert, who played Mustapha, keeper of the harem, was particularly good. His affected high-pitched voice was funny, and though many of his lines were a trifle "off color," he was never offensive. Rudolph Werder sang and acted well. Emma Malkovska's high soprano voice was under perfect control. She sang delightfully. Fraulein Lober acted spiritedly and sang excellently. The other members of the cast were satisfactory in small roles. The scenic production was rather poor. Fatinitza was repeated at the Irving Place Monday and Tuesday evenings of this week. Geldsack is the bill for the rest of the week.

KNICKERBOCKER.—Maude Adams will close her season at the Knickerbocker Saturday night, where she will have completed a three months' run in Rostand's Chantecler. Her next season will begin in August with a few weeks of Chantecler at the Knickerbocker, after which she will begin a long tour of the principal cities.

LIBERTY.—Christie MacDonald has proved her right to star, and in the tuneful Spring Maid is delighting large audiences. Ben Hendricks as Prince Nepomuk is giving the role all the prominence which William Burress originally gave to it, and Thomas Conkey is a worthy successor to Lawrence Rea. Lillian Dix has replaced Blanche Sherwood as Evakati.

LYRIC.—The hundredth performance on April 5 of The Deep Purple, at the Lyric, was celebrated by the publication of some facts, among them that 150,000 persons had seen the play, and that $96,525 was the gross receipts up to that date.

LYCEUM.—Mrs. Fiske with Mrs. Bumpstead-Leigh at the Lyceum Theatre has achieved a laughing success of unlimited proportions. Harry James Smith's comedy contains so much that is refreshingly original in characterisation and in witty dialogue and humorous situations that the crowds witnessing its performance find in it rare enjoyment. The role of the enterprising social climber from Indiana affords Mrs. Fiske remarkable opportunities for the display of her art as a comedienne of the highest type, her lightning contrasts in presenting Missionary Loop and the Trumpington-on-Swell phases of Mrs. Bumpstead-Leigh's active career proving a source of unfailing delight and amusement.

MANHATTAN OPERA HOUSE.—Mrs. Leslie Carter be-

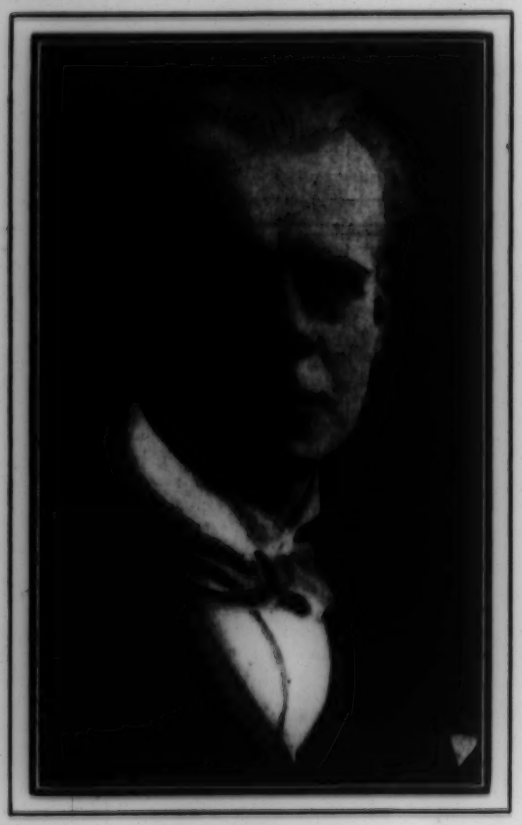
LOUIS N PARKER AND HIS DAUGHTER, DOROTHY

White, N. Y. CHRISTIE MACDONALD IN "THE SPRING MAID"

gan a week's engagement here Monday evening, in Rupert Hughes' Two Women, in which she plays a dual role. Her support includes E. J. Ratcliffe, Harrison Hunter, Brandon Hurst, Harry G. Carlton, Helen Tracy, Lily Cahill, and Mlle. Andree Corday.

Maxine Elliott's.—The Gamblers, in its seventh month of its New York run, will celebrate its two-hundredth performance Saturday evening, April 15. The run closes April 22, at Maxine Elliott's. Sybil Campbell as Jane and Frances Walcott as Mrs. Pickering are the only changes since its original production.

Metropolis.—Uncle Tom's Cabin, which Miss Cecil Spooner selected for her seventh week of her successful stock company opened here at a matinee on April 10. Miss Spooner presents the original version of the play, and is seen in the character of Topsy, which she played in the all-star cast when it was presented a couple of years ago at one of the Broadway theatres. The steamboat scene is one of the best ever given. A large river boat is seen leaving with a load of cotton and the darkeys are singing their old plantation melodies.



EDWARD TERRY

Wallack's.—Lent has made but little difference in attendance at Wallack's where Pomander Walk still pleases. Changes in the cast have been Reginald Dance in place of Geoffrey Douglas as Basil Pringle, and Charles Weller in place of Charles Clugston as the Lamplighter.

Weber's.—Alma, Where Do You Live? will close Saturday at Weber's with a New York record of seven months to its credit. The cast has changed considerably since its original production. Truly Shattuck has replaced Kitty Gordon in the title-role, William H. Power has taken Charles Bigelow's place as Theobald, Hans Robert has taken the role of Gaston, originally played by George Leslie, and Edwin Carewe is now the Piquart, played by George Loane Tucker originally.

West End.—Beverly, the dramatization of the novel "Beverly of Graustark," as produced at the West End last week, was much appreciated by the audience, judging from the applause, particularly in parts which verged strongly toward melodramatic. Eleanor Woodruff as Beverly Calhoun was exceptionally good, as was also Edith Ward Brown as Princess Yetive. Aunt Tanny, Beverly's colored maid, portrayed by Lillian Allen Devere, was up to the standard of the Northern stage darky, but far from the real thing. Lawrence Evart as Baldos was a typical Broadway Prince. Mortimer Martini as General Marlaux and Charles G. Perley as Colonel Quinnox were both fair. Hazel Harroun, Dorothy Laneve, Mae E. Andersin, Edward Lyons, Kenneth Lee, George Sweet, Thomas Wyatt, Harold Saltair, Bertrand Flint, make up the cast. This week, Bertha Kalich in The Kreutzer Sonata.

Winter Garden.—The huge vaudeville enterprise known as the Winter Garden has become a popular amusement centre. Though impending changes in the cast are imminent, up to date the only change has been the substitution of Robert Dailey for Lee Harrison in the role of Ike Skinheimer. Mr. Harrison has gone into the producing business on his own account, his first attraction being Valeska Suratt in The Red Rose.

SHAKESPEARE IN MOTION PICTURES.

Recently Sir Herbert Tree's production of Henry VIII. was photographed by a moving picture manufacturer. Such has been its success that F. R. Henson has allowed Julius Caesar to be similarly reproduced. The films, taken at Stratford-on-Avon, show the entire drama. They will be released on March 25.

COLLEGE DRAMATICS.

Interesting Work by Various Clubs of Students—A Variety of Performances.

Thyrsus, the dramatic society of Washington University, St. Louis, presented The Professor's Love Story, by J. M. Barrie, in the Odeon Theatre on March 29. The performance of the romantic comedy, which E. S. Willard used so long, was marked with all the usual enthusiasm on the part of the players and the audience. Henry Clay Patterson and Erma Perham in the leading roles were particularly well received, being notably supported by Carrie Scott, Eugene Smith, and Roy Price. Others in a uniformly competent cast were Robert Roessels, Helen Gorse, Lulu Gordon, Fred Thilenius, Dorothea Fraser, John M. Garrett.

On April 7, the Idler Club, of Radcliffe, discussed the advisability of cutting down the number of plays presented each year. Margaret Withington, Esther Sidelinger, and Dorothy Brewer presented Bernard Shaw's How He Lied to Her Husband for the entertainment of those present.

The junior girls of the University of Michigan, Ann Arbor, Mich., entertained the senior class with the annual play without a name on March 29. This year it was a Mother Goose play, written by Mary Woodhull, of North Bennington, Vt., telling how Peter Piper fell in love with Bo Peep, and Jack Horner stole the wedding cake. Miss Woodhull as Humpty Dumpty and Lucile Stowe, of Howell, Mich., as Bo Peep were the hits of the evening.

The press has recently been amusing itself at the expense of Kermit Roosevelt, who was one of the candidates for the role of Hilda Imogene Pratt, a suffragette, in The Crystal Gazer, the Hasty Pudding play. The ambitious youth has retired to the chorus.

The English Dramatic Association played The Comedy of Errors in Elizabethan manner at the Princeton Club in Gramercy Park, New York, on April 2. Two hundred alumni and friends crowded the hall and applauded vigorously. The production was staged by Henry J. Hadfield. Henry D. Appenseller and Hugh C. Burr played the Two Antipholuses. Henry A. Barry and Henry W. Suydam played the Two Dromios. Girls' roles were filled by Messrs. Raymond, Fullerton, Robinson, McKee, and Spencer.

The Cambridge Latin School Club, of Radcliffe, presented Friend Fritz, a dramatization of Erckmann-Chatrian's novel, on April 1, for the benefit of the scholarship fund. The performance was highly successful. The cast consisted of Ruth Delanoy, Alice Hunnewell, Ann Van Ness, Louise Piel, Katherine Pew, Ines McCaffrey, Dorothy Colt, Catherine Huntington, Edna Behre, Irene Floyd, Dorothy Tewksbury, Mildred Clarke, Dorothy Arnold, Frances Barnes, Ethel Borden, Rachel Foster, Marian Hawes, Gladys Hunt, Madeline Junkins, Marion Moreland, Miriam Noll, Jessie Smith, Helen Walcott, and Esther Woodbury. The Board of Managers were Roxie Odiorn, Ruth McIntyre, Marguerite Wood, Lillian Thain, Edna Hawes, Florence Feeley, Charlotte Balmer, Ida Graustein, Anna Lyding, Benita Davenport, Beatrice Gardner. The officers of the Cambridge Latin School Club are: Roxie Odiorne, 1911, president; Charlotte Balmer, 1912, vice-president; Henriette Dadmun, 1913, secretary; Benita Davenport, 1911, treasurer.

The Festival Chorus of Columbia University gave a concert at Carnegie Hall, New York, on April 4, under the direction of Walter Henry Hall. The programme consisted of both parts of Hayden's "Creation," and Mendelssohn's "Lauda Sion." The chorus was assisted by Alma Gluck, Millie Potter, Daniel Beddoe, and Herbert Witherspoon, with David McKay Williams at the organ.

The annual Greek games between the Barnard freshmen and sophomores were recently celebrated in the gymnasium of Teachers' College before Dean Gildersleeve, Professor Reimer, Professor Braun, Professor Perry, and Dr. Sturtevant, the judges. The sophomores won with a score of 43 to 14. The contest included dances to Aurora, lyrics, torch racing, discus throwing, and hurdling. Imogene Ireland and Margaret Peck, the class presidents, presided at Aurora's altar. Entrance songs were written by Isabel Randolph and Priscilla Lockwood to the "Pilgrim Chorus" from Tannhauser, and the war march from Atalie. The sophomore hymn to Aurora was by Imogene Ireland, with words by Ruth Osterburg and Edith Halfpenny; the Orphic hymn of the freshman was by Louise Lincoln, with words by Florence Harris. The dancers for 1914 were Ruth Guernsey, Isabel Greenberg, Louise Lincoln, Edith Thomas, Elisabeth MacCaulay, Isabel Randolph, and Bessie Scovil. For 1913 they were Esther Burgess, Dorothy Cheesman, Dorothy Kinch, Edith London, Hazel Martin, and Lillian Waring. The freshman lyrics were "To a Water Lily," by Florence Harris; "Ode to Music," by Corinne Reinheimer, and "The Prophecy," by Irma Roscherak. The sophomores offered "Aurora," by Priscilla Lockwood; "The Dawn," by Ruth Osterburg, and "The Faculty Sing-Song," by Gertrude Morris. The racers were Esther Biers, Ethel Cherry, Frances Gates, and Louise Ros, for the freshmen, and Dorothy Child, Rebecca Goldstein, Priscilla Lockwood, and Sallie Pero for the sophomores. Discus winners were Winifred Boegehold, Sallie Pero, and Helen Dana. Hurdlers were Priscilla Lockwood, Dorothy Cheesman, and Eleanor Hasdell. Winners of the stilt race were Helen Dana, Eleanor Hasdell, and Helen McVickar. Chairmen were Molly Katz and Isabel Randolph.

The Triangle Club at Princeton gave Simply Cynthia on April 8, at the Casino. The book is by Cyrus McCormick, a prominent athelete, and G. W. Bunn, next editor of *The Tiger;* the lyrics are by Lemuel Skidmore, and the music is by Ned Gray and E. P. Nevin.

LONDON GOSSIP

FIVE PLAYS AND A CURTAIN RAISER MEET VARIOUS FATES IN A WEEK.

A Fool There Was—One of the Dukes—The Hand on the Latch—The Blackguard of the Queen's Regiment—Lady Patricia—Business—Announcements from Three Managers.

LONDON, April 1.—The rag, the bone, and the hank of hair have come to town, under the auspices of Herbert Sleath at the Queen's. The vampire, although not precisely the sort of thing to put one in the most cheerful mood, is well enough presented to attract those who follow the path of morbidity. Frank Cooper plays the title-role of A Fool There Was with great care, especially in differentiating the upright, untried man of the first act from the degraded, drunken creature of the final scenes. Katherine Kaelred, an American actress well known on her native shore, depicts the vampire as a bold and startling sort of demon. Margaret Halstan, as the weak and rather vapid wife, drew a consistent enough picture, but so slight in its power that it does not make a very pronounced impression on the stage. Madge McIntosh and Charles Bryant, the sister and the friend, should be commended for forceful work, and H. Lawrence Leyton did well with his one disheveled appearance in the first act. Mattie Block, the child, aroused favor. Others in the cast were William F. Grant, Horton Cooper, Kendal Chalmers, Ernest Graham, and Harold T. Richardson. The London critics admit that A Fool There Was can harrow the feelings, but they rather resent the harrowing as an unnecessary affliction. The play opened on March 21.

On March 18, at the Playhouse, Cyril Maude appeared in a perfectly harmless affair called One of the Dukes. People may enjoy sitting through the performance because Mr. Maude rarely contrives to be other than amusing, but after all it is pretty trivial entertainment. The Duke of Rye, after temporarily engaging himself to various susceptible ladies, finally was induced to pledge himself to Maxine Raalte, an heiress, who promptly fell in love with Lord George Thurban. Fearing to jilt the Duke, because she would thereby forfeit her inheritance, she conducted her campaign to make the Duke jilt her. After the two had descended into a well to recover the engagement ring, the Duke finally realized the situation and turned his attention to Lord George's sister who was quite ready to become a duchess. Good work on the part of Mr. Maude and the rest of the cast could not cover up the vacuity of George Pleydell's comedy. Mr. Pleydell has written better things before. The cast consisted of Cyril Maude, Allan Aynesworth, H. Holland, W. Wellington, Kate Bishop, Nell Carter and Alexandra Carlisle.

Preceding One of the Dukes, The Hand on the Latch was given for a curtain-raiser. It is a rather gruesome sketch about a man who planned to rob his own house of some government money and was shot by his wife. There were only three in the cast, Winifred Emery, W. E. Holloway, and Louis Goodrich. Miss Emery's reception must have made her return to the stage a pleasant occasion for her, because she has plenty of friends who watched sympathetically her work in the tragic role of the wife.

Visitors at the Elephant and Castle may revel in one of those wildly romantic dramas that E. Hill-Mitchelson knows how to concoct. The Queen of the fictitious land of the author's imagination was beset by a mercenary Prince who wanted to marry her. His schemes were all thwarted by a noble Captain of the Guards, whose character the Queen entirely misunderstood until the end of the fourth act, while the poor man was stoically waiting to be shot at sunrise. Fortunately, the Prince was shot instead, and the Queen lived happily ever afterward with her noble Captain. The Blackguard of the Queen's Regiment was produced on March 20.

On March 22 Mrs. Patrick Campbell appeared at the Haymarket in Lady Patricia, a light comedy by Rudolph Besier. A middle-aged wife had fallen in ove with a charming lad, and her husband was as completely fascinated by the dean's daughter. When the young people, oblivious to the tranquil attraction of gray hair, took their destinies in their own hands, the elderly couple were left to smile at their own foolishness. The audience was delighted with the clever comedy of the lines and the excellent acting of the cast. Mrs. Campbell has rarely done better work. Eric Lewis, as the dean, and Rosina Philippi, as the boy's mother, amused the audience by their spontaneous impersonations, and Norman Page and C. V. France got numerous laughs as the servants.

On March 20 the Stage Society produced Business at the Aldwych, a play in four acts by John Goldie, otherwise known as Professor Lowes Dickinson. It sets forth the commercial methods of William Rackham, head of the Petroleum Improvement Company, in getting control of Mrs. Bond's oil refineries by dislodging her friend, Frederick Brewster, a railroad magnate. Mrs. Bond is further harassed by the prodigality of her son Roger and by the treachery of her servant Tom, who sells her secrets to the oil trust. This Tom later shoots Rackam for breach of faith. In this drama it is not difficult to see that John D. Rockefeller and Ida Tarbell have contributed to the author's idea of the American business man and his enemy. Various types of men are played in broad American by Claude King, Fewlass Llewellyn, H. Ashton Tonge, and Vernon Steele. Kate Rorke has as good a part in Mrs. Bond as an actress could desire, and she isn't slow in seizing her chances.

The Passersby, a new play by C. Haddon Chambers, was produced at Wyndham's Theatre on March 29, with a cast consisting of Irene Vanbrugh, Helen Ferrers, Nina Sevening, Rene Mayer, Gerald du Maurier, Gayer Mackay, George Shelton, and O. P. Heggie. So marked is its success that Charles Frohman is reported to have secured it for American production. The Passersby invites commendation at nearly every point—construction, characterization, wit, pathos, and theme. Although it touches a sociological problem, it plays lightly over the surface in an easy fashion.

H. B. Harris, taking a look through Europe for the American market, says that he may possibly bring Maggie Pepper to town later. This is Charles Klein's new play, in which Rose Stahl is appearing.

Charles Frohman has leased the Duke of York's Theatre to H. B. Irving, the Comedy to George Edwardes, and the Globe to Lewis Waller. He contradicts the assumption, however, that he is retiring from London, and says he hopes to produce Get-Rich-Quick Wallingford on this side of the Atlantic.

F. C. Whitney, who is advancing into the limelight, announces that Der Rosenkavalier, the new opera by Richard Strauss, will be produced at the Whitney Theatre, formerly the Strand, early in the Autumn.

One of the features of the coronation festivities will be the presentation of Money, a comedy by Bulwer Lytton, at His Majesty's Theatre before King George and the German Emperor. Various actors have been requested by the King to participate in the performance, among them being Sir John Hare as Sir John Vesey, Fred Terry as Glossmore, Cyril Maude as Sir Frederick Blount, Arthur Bourchier as Mr. Stout, George Alexander as Evelyn, Sir Herbert Tree as Graves, Sir Charles Wyndham as Dudley Smooth, and Winifred Emery as Lady Franklin. Others who will appear in less important parts are Lawrence Irving, Alfred Bishop, Lewis Waller, Edmund Maurice, Charles Hawtrey, Sydney Valentine, Weedon Grossmith, Norman Forbes, Charles Rock, Dion Boucicault, Dennis Eadie, Alexandra Carlisle, and Irene Vanbrugh. Among the supernumeraries are Henry Ainley, William Devereux, Gerald du Maurier, H. Y. Esmond, Lyn Harding, Robert Loraine, and C. Aubrey Smith. A more brilliant list could not be compiled, and it is certain that the performance will be remarkable, although it may not surpass the work of less notable casts in its ensemble unity. The director is Sir Squire Bancroft.

JASPER.

LADIES' PUBLIC GAMBOL.

The Lambs Club announces ladies' public gambol, to be given during the week of May 15. All previous ladies' gambols of the Lambs have been of a private nature, which none but lady guests of the members were privileged to witness. In this instance the auction of seats and the regular ticket sale will be open to the public. The last public entertainment of the Lambs was two years ago, when the all-star minstrel first-part was the big feature. The bill this year will be composed of a number of the cleverest sketches employed at the various private gambols given in the club during the present season. The public will thus be enabled to witness productions of the foremost writers and composers presented by a galaxy of stars and talent such as only this famous club can enlist in one organization. The details and the exact date of the ladies' public gambol, together with the theatre in which it will be given, will be announced later.

LAURETT BROWN

LAURETT BROWNE.

Laurett Browne, who is pictured above, has been in musical comedy for two years. She was in The Soul Kiss with Mlle. Genee, and The Prince of Bohemia, with Andrew Mack. She also appeared in The Auto Fiends in vaudeville. Anxious to do serious work, she entered the American Academy of Dramatic Arts, from which she was duly graduated. For this season she has been engaged to play the heavies in stock at Ottawa, Canada, under management of Clarke Brown.

White, N. Y. Thomas A. Wise Gertrude Whitty William Rosell Blanche Yorke

FROM "AN OLD NEW YORKER" AT DALY'S

FRANCES STARR

A FEW ASTRONOMICAL RECORDS

THEATRICALLY SPEAKING, there are stars and stars, but there is only one Starr—at least, only one that is large enough to be seen by the naked eye. This one sustains the nebular theory, having passed through all the periods of real, though rapid, growth. Gazing through his telescope one day, David Belasco noticed the rays of this heavenly body on its distant orbit, and the astute astronomer rearranged the laws of commercial gravitation so Frances Starr swung into a new constellation. Her novitiate ended, and she has since then swayed her own system of satellites.

Naturally enough she remarks: "Of course, I never question Mr. Belasco's judgment. He wanted me to appear in The Easiest Way, so I did. Laura Murdock and I have luckily become better friends as time has passed, for at first I didn't want her and the author didn't want me. After fighting anybody's battles for awhile, I suppose you get to be loyal to him; at any rate, having had plenty of conflicts on poor Laura's behalf, I feel that the girl is entitled to all my admiration."

No doubt the admiration is mutual, for Miss Starr is the embodiment of youth, full of spirit and ambition, yet fine in manner and word. When she touches topics that have grown old with overmuch handling by a careless world her own fresh faculties impart a novelty that makes the faded ideas iridescent with renewed life. Her zest makes you see things from her point of view, which has not yet become dull or gray. The most exhilarating sensation on earth comes from discovering a new idea for yourself, no matter how many other Columbuses have already landed on that isle; and the next best thing is to watch somebody else who has just found something. Miss Starr is industriously engaged in working the mines she has unearthed, and her excitement is genuine, though gentle.

"Laura Murdock isn't ideal," continued Miss Starr, "but she is human, most people will admit. Perhaps some people will accuse her of being too human, but they, perhaps, have done just as uncreditably in their own way as Laura did in hers. Those who accuse Laura of weakness have probably never been placed in such a position; those who have been similarly beset by fortune will be less eager to revile her. There she was, a lonely, emotional girl, without a penny or a friend in a city that takes little note of the agonies suffered by the destitute and the desolate. She had voluntarily cut herself off from her old associates, who lived in a way inharmonious with her new aspirations, and she was only an indifferent actress, unable to get a foothold without a word from some wealthy patron of the theatre. Naturally, that word was not spoken, and Laura was reduced to desperation."

Incidentally, it may be added that Laura Murdock had several things which she would not sacrifice to her ideal—things which, perhaps, it never occurred to her she could sacrifice. Among others, there were her youth and beauty, her profession on the stage, and her indulgence in little luxuries like perfumery. All of these she valued above her desire to live up to her promise to her Western lover, and consequently, when the storm lowered she threw her promise overboard before she threw away those other pretty bits of cargo. In the last analysis, everybody is just what he most wishes to be. Fortune apparently helps some more than she helps others, but when it comes to the pinch everybody pursues his own ultimate choice. Perhaps many people never are reduced to the pinch that necessitates a final choice, and they can hold more than one of life's posies in their hands; but everybody may go into the garden and pick one flower—or weed—to carry as long as he will. If it happens that he can carry more than one, so much the pleasanter for all concerned.

"Laura, moreover, was a dependent girl, because she had never been trained to look after herself." Miss Starr went on with the analysis, a questioning expression on her face from time to time to see if the listener agreed with her assertions. "If Laura had been a suffragist she wouldn't have been a parasite." So that is Miss Starr's contention in upholding universal suffrage. "Of course, it sounds ideally beautiful to say that woman, being physically weaker, should depend upon man, but each girl ought to have something to fall back on, so she won't have to sell her soul to get food." Whether suffrage will teach that doctrine any more conclusively than it is taught by this tangle of cross purposes that we call life, may be a matter of considerable doubt. Miss Starr evidently thinks it will.

White, N. Y.

FRANCES STARR

At any rate, everybody who has done very much living, must have found out that the man who can't walk alone is more than likely to be trampled under foot. He must cultivate his own resources before others will be particularly anxious to assist him; he must become a utilitarian rather than an ornamental object. People who combine utility and beauty in a high degree are extremely desirable citizens, and people who find that utility has a beauty of its own build their house of happiness on a rock constant as the northern star.

"I am sometimes asked why Laura Murdock didn't hunt for some other work. Those who put the question, I fear, don't realize the temperament of the actress. She is a great speculator; always waiting for her chance; always hoping for an opportunity to show her metal. Suppose some one falls sick and she is suddenly called to fill the role. She must be ready to take that at a moment's notice; but if she is selling ribbon behind the counter at Macy's she can't keep in touch with the managers in their offices. When her last cent is gone that means nothing. We've all been dead broke." Miss Starr smiled reminiscently. "Even when there isn't a penny in our purse we cheerfully wait like Mr. Micawber for something to turn up."

It startles one to hear a dainty young person with blue eyes deliver such a discourse with all the finality of one who knows and who has thought out the questions at some length. So direct a mind does not always associate with so charming a personality. The incongruity between the individual and her knowledge of the world may, perhaps, strike some as rather pathetic, but Miss Starr would probably dissent emphatically from the suggestion.

"All petty crimes grow from lack of money," said Miss Starr. "The ordinary lawbreakers, like the thieves who are caught between starvation and dishonesty, would be respectable if they were comfortable. They all fall for one thing—the fear of existence. They are afraid to live the life they see ahead of them, and, on the other hand, they are afraid to die the death they see before them—just as Laura Murdock was afraid.

"While you are young, the earth is too wonderful a place to leave voluntarily. Nobody commits suicide in cold blood. It involves too much uncertainty. We all hope, but we don't know—not even the learned people. At the end we are all simple little children, about to solve an ancient puzzle, and whether it is the end or the beginning, death or birth, not a soul can ever tell us.

"Is it strange that we hesitate to tear the curtain aside and to leave the beauty of life? I firmly believe that life was meant to be beautiful. Of course, sorrows harrow us. I've had my share of them, too—but they pass away and leave room for something else. We always have the Spring mornings, and the budding peach trees, and the blowing daffodils." One would almost have said that Pippa was singing outside the window, as Miss Starr spoke. As a matter of fact, the rain was descending in gusty torrents that rattled noisily at the window and made the star-room at the Garrick Theatre a grateful haven. Perhaps the peach trees and the daffodils were listening jubilantly to the downpour, but they had no umbrellas, taxicabs, and street cars to dodge.

"I am quite happy with my life," said Miss Starr, adding quickly, "personally, I mean, not professionally.

"I must admit that people are born into environments where they don't have peach trees and daffodils, but I hope they have something just as good to substitute for what they miss. Suppose there were no such thing as position, then everybody would have the same assets. As things stand now, we can't have the city and the country, too, although we need them both. In the city we polish ourselves and our wits by mingling with all sorts of people and by rubbing shoulders with them. The city broadens our sympathies with all kinds and conditions of men in all stages of construction and dilapidation. Country people are wholesome, but monotonous. Within the circle they know, their point of view is sane and refreshing, but they don't get out of the circle they know. Yet nobody reaches the very pinnacle of odious provinciality like the confirmed New Yorker; he passes belief, the blackest blot on the 'scutcheon."

Travel often saves us from ourselves. For that reason actors as a class are the most companionable people in the world to meet. They are interesting because they are interested. Having seen so many amazing things with their own eyes, they are ready to believe almost any wild tale they may hear. Alert, observant, quick to sympathize, and sometimes as quick to forget, the typical actor skips through the world like a child revelling in day dreams and castles in the air.

"An actor must not limit his sympathies," said Miss Starr. "A fatal thing it is to be interested only in the theatre. No matter how well he knows the stage, an actor should create his part according to life, not according to dramatic tradition. Unless an actor knows various types as they appear throughout the United States to-day how can he hope to give them any verity on the stage? Every actor—especially every beginner—on tour is really going to school to the world in order to learn what to do on the stage. We can't know too much. To know all is to understand all.

"Above everything, an actor must keep his own individuality. His own point of view should not get confused with some one else's. That was the trouble in Boston." Miss Starr smiled. "The Mayor did not bother to look at the play himself; he simply took another man's decision.

"The odd thing is that The Easiest Way had played all over New England without a protest—three separate engagements in New Haven, for example. In Boston, practically the whole house had been sold out in advance for the entire run. The first I knew of it was the appearance of a newspaper man during the matinee to ask what I thought of it. So, you see, the newspapers were informed of the plan before we were. Apparently, Mayor Fitzgerald intended it for a sort of grand stand play to cover up earlier laxities. If so he must have felt rather disappointed to discover that the press almost unanimously disapproved of his action. The conservative *Transcript* even devoted editorial space to a discussion of the case.

CECIL KERN

Harvard took it up, recommending that a rational censorship be established.

"I entertain the most kindly feelings toward Boston, for everything indicated the lively protest against Mayor Fitzgerald's decision. The final performance of The Easiest Way was a continuous admiration party! The audience applauded everywhere, and, after the third act, it seemed as if they never would be satisfied to let the curtain rest. During the intermissions, the men held indignation meetings in the lobby, and all sorts of charming messages were sent to me. All of that from Boston! It was almost worth being censored to receive such a tribute.

"The unpleasant feature of the affair lies in having my name associated with a play that rests under a stigma, no matter how unjust. The Easiest Way certainly can claim the dignity of being serious; it has a meaning. Although a few prudish people who never look into any phase of life beyond their noses, and who know little about the theatre, may think that the play bedraggles virtue a little too much. The Easiest Way tells an old, old story that is true."

No one can deny the force of the story Eugene Walter has to tell in The Easiest Way. The only question to be raised is whether stories of that sort need presentation on the stage, when there are so many other things to talk about. That question can never be answered except in a personal way, and each man must make his own decision. A good many of us, perhaps, will assert that it is quite suitable for us, but hardly fit for our neighbors who might not understand it.

"Laura's trouble," said Miss Starr, "was mostly financial, and I can sympathize with her. I don't know that I am a socialist enough to advocate redistribution of wealth, for when we speak of socialists it is usually in a hushed voice and with a mental imagine of red flags in the background. All the socialists I have met are the sweetest, sanest, and calmest people, because they are not money mad. If to be a socialist is to be human, I am one; but although I know my Tolstoi pretty well, I haven't read enough to proclaim my views. Certainly, anarchy never paid.

"I've had enough turmoil recently. Having been the storm centre, I feel able to do anything. I am quite eager for my new part next Fall, a modern character role, quite different from anything I have yet done. It will be like throwing down the gauntlet to the critics, and to get ready for it I shall give up my European trip this Summer, retire to the mountains, and study." Perhaps such a Summer will have its own compensations, and the hope must be unanimous that it accomplishes its purpose.

As the chauffeur was champing his bit at the curb, Miss Starr slipped into her hat and coat, and bade farewell to the dolls hanging about the walls. "My family," she explained. "One from every town I visit. Lots more of them packed away."

She tucked herself into the automobile and was off, a lively, youthful lady, with an astonishing diversity of wisdom.

CHAUNCEY L. PARSONS.

"MONARCHS OF MINSTRELSY"

MONARCHS OF MINSTRELSY, FROM "DADDY" RICE TO DATE, by Edw. Le Roy Rice. Published by the Kenny Publishing Company, New York, 1911.

Minstrelsy in the modern theatrical form is an indigenous American outgrowth that has never flourished anywhere else so luxuriously as in this country. Consequently any record of the institution must be regarded as a contribution to a very national current. Edw. Le Roy Rice, who grew up in the business, is well qualified to speak of the famous black face entertainers. His record begins with the first minstrel performance in this country, at Federal Theatre, Boston, 1799, and concludes with our own time. Readers will find it an entertaining account.

OPENING OF THE PLAYHOUSE.

William A. Brady's New Theatre to Be Dedicated Saturday.

Grace George will dedicate The Playhouse, William A. Brady's new theatre on Forty-eighth Street, just east of Broadway, appearing for two performances only, in her new play, by Geraldine Bonner and Hutcheson Boyd, entitled Sauce for the Goose. This event will take place Saturday afternoon and night, April 15. Owing to the lateness of the season Miss George preferred to delay her engagement at The Playhouse until Fall. For sentimental reasons, however, she has concluded to dedicate Mr. Brady's new theatre, but to confine her engagement to two performances.

On Easter Monday, April 17, Over Night Philip H. Bartholomae's farcical comedy, which has had a long run at the Hackett, will move into The Playhouse and continue its run.

Miss George's two appearances and the engagement of Over Night will be preliminary to the inauguration of a definite policy, outlined by Mr. Brady, for making The Playhouse distinctively a repertoire theatre.

The Playhouse purposes to continue the policy pursued for two years at the New Theatre, in Central Park West, as the producing centre for the best work of contemporaneous as well as classic writers. Early in September a high-class repertoire organization, to be known as The Playhouse company, will be installed in the theatre. This organization will be headed by Grace George. During the season The Playhouse will present a series of new plays by American and foreign authors, plays of established vogue by Ibsen, Shaw, Suderman, Rostand, and other modern writers, and revivals of Shakespearean and other classic plays. No play will be continued for a run, and at least one new production will be made each month. Arrangements have been made for a number of new plays by foreign authors, but preference will be given to American playwrights. Plays by George H. Broadhurst, Edward Sheldon, Margaret Mayo, Jules Eckert Goodman, Thompson Buchanan, George Pleydell, David Carp, Geraldine Bonner, and other American writers will be produced during the season. Mr. Brady also has manuscripts of the first few plays of several new authors. It is proposed to encourage new native writers.

SUNDAY DRAMA AT THE LYCEUM.

Daniel Frohman and Julius Hopp have made arrangements to give a series of Sunday evening performances, beginning April 30, at the Lyceum. The idea is to introduce plays of authors of all nationalities which would not be given on the regular stage on account of their special or intellectual appeal, and to encourage interest in the dramatic literature of all countries. The first play will be The Clouds, from the Bohemian of Oroslar Koapil, by Charles Recht, the stage version by Charles Swickard.

The performances will be private, only those persons belonging to the Wage Earners' Theatre League, the Theatre League for Schools, and the newly organized Theatre League, which is open to any one on the payment of 50 cents, being eligible for attendance.

The Theatre Centre for Schools was recently formed under the direction of Mr. Hopp. Any one connected with schools may join on the payment of 10 cents to the principal of the school with which he is affiliated.

Dover St. Studios, London.

WINIFRED EMERY

(See London Letter.)

PERSONAL

SIMONE.—Madame Simone Le Bargy, known on the stage as Madame Simone, the French actress, whom the Lieblers are to present in this country next season, will make her American, though not her English-speaking, debut at that time. Madame Simone appeared in London in 1905 at the St. James with George Alexander, in an English version of L'Adversaire. At present there are but few representatives of the French stage who have adopted the English or American stage. Therefore, it would seem Madame Simone can inspire much interest and impart instruction in the accomplishments of French stagecraft.

WENDELL.—That Jacob Wendell, whose professional debut was made two years ago with the New Theatre company, has adopted the stage for something more than a pastime is evident from the recent announcement that he is to be a member of the Wagenhals and Kemper company in A. E. Thomas' new play, What the Doctor Ordered, opening at the Astor Theatre Easter Monday. Mr. Wendell was formerly a society amateur, being a member of the Boston-New York Wendell family, but he became a member of the New Theatre company at its organization. At that theatre he acquired a notable repertoire, of which his Dog in The Blue Bird was one of the greatest individual achievements of the theatrical world this season.

ILLINGTON.—Margaret Illington, who has not been seen in New York since her triumph as Marie Louise Voysin in The Thief, will return to Broadway on April 24, as the star of Eugene Walter's play, Mrs. Makwell's Mistake, formerly called Homeward Bound. Charlotte Walker has played the role on tour. Miss Illington has been unfortunate this season in her plays, having to shelve Until Eternity and The Whirlwind, in which she appeared in the West, before reaching New York. It is to be hoped that Miss Illington's return will be auspicious. She will appear at Maxine Elliott's Theatre.

CORCORAN.—When Mother closes its tour Jane Corcoran, who has been playing Elizabeth Terhune in that production and also played the title-role for a short time, will make her second starring tour in Frances Aymar Mathews' play, Pretty Peggy. It will be remembered that Grace George originally appeared in the play, in which the famous Peg Woffington is the central figure. The production will be made by Arthur C. Alston and J. Emmett Baxter.

VANDERBILT.—When the Lieblers put out their revised version of Marriage à la Carte as a Spring production in Chicago Gertrude Vanderbilt will have the role of Daisy Dimsey. Miss Vanderbilt is the dainty dancer who has made rapid strides in her musical comedy work during the past two years. Early this season she took all the honors of Our Miss Gibbs, and just a few weeks ago she was the favorite in The Happiest Night of His Life, at the Criterion.

CORT.—John Cort returned from the West April 5, where he has been traveling about for four months inspecting his numerous theatres. A meeting of the National Theatre Owners' Association and the Authors' Producing Company, of which Mr. Cort is president, will be held soon, and bookings for his three hundred theatres will then be made. Mr. Cort is confident that the coming season will be unusually prosperous.

MANTELL.—Robert Mantell will come into Daly's Theatre, Monday evening, April 17, in a repertoire of Shakespearean plays. The opening bill will be King Lear. His other productions will include As You Like It, The Merchant of Venice, Hamlet, Macbeth, Richelieu, Othello, Romeo and Juliet, Louis XI., Richard III., Julius Caesar and a possibility of a revival of King John. Surprises in the cast of Julius Caesar are rumored.

WRIGHT HUNTINGTON.

Gov. Fall River, Mass.

Wright Huntington has been selected by the Authors' Producing Company to play the leading role in The Gamblers, Western company, next season. He recently gave a performance of the role at Maxine Elliott's Theatre, replacing George Nash at a Wednesday matinee, and pleased with the sincerity and strength of his work. Mr. Huntington is ideally suited to the part—one of the cases where type and ability are in harmony. He has had several offers to direct Summer stock companies, but as yet has not definitely decided whether he will work this Summer.

ALVAH S. LIPMAN DEAD.

Alvah S. Lipman died at the home of his sister, Mrs. S. P. Stiner, in Central Park West, on April 5, at the age of fifty-six. Until within a few years he has been on the stage. Among his notable engagements have been those with William Crane, Eleanor Robson, Rose Coghlan, Mary Mannering, May Irwin, and James K. Hackett, for all of whom he played leading roles. For three years with Rose Coghlan he appeared in Shakespearean and eighteenth century repertoire. He starred in The Burglar, an elaboration of Editha's Burglar, by Augustus Thomas, for four years, and followed with another season as a star in another play by the same author, In Missouri. Other plays in which he has appeared are Jim Bludso, The Crust of Society, and The Lion and the Mouse. His final engagement was with James K. Hackett in The Bishop's Candlesticks. As a stock actor he played in St. Paul, where he joined Lodge 59 of the Elks, and in New Orleans.

Since retiring from the stage he has busied himself in writing plays, some of them in collaboration with Florence Gerald. Their work includes several one-act sketches, of which The Sunset Limited is the best known, and five longer plays—The Woman Pays, Six Months, The Postmistress, The Cornerstone, and My Brother's Wife.

Mr. Lipman had been a member of the Lambs for twenty years, and was affiliated with the local lodge of Elks after returning from St. Paul. The Elks held a memorial service on April 7, to which flowers were sent from St. Paul.

THE LIGHTS O' LONDON.

Following the custom inaugurated by him several years ago, William Brady will make another all-star revival of a popular drama this Spring. This year's offering will be a production of The Lights o' London with an all-star cast. The Lights o' London, which was originally presented in this country at the Union Square Theatre by A. M. Palmer's company, and which has had several notable revivals since that time, is one of the most famous among English melodramas. It will be presented at the Lyric Theatre May 1, following the run of The Deep Purple.

AMERICAN PLAYS IN ITALY.

Umberto Ferrigni, the Italian theatrical manager of Florence, announces that he has signed a contract with Algernon Boyesen, an American dramatist, for the production of six of Boyesen's plays in Italy, three dramas of modern life and three one-act plays. The first play to be presented will be The Other Mary, a tragedy of modern life.

FOR WORKING GIRLS' HOME.

Through the kindness of William A. Brady and Holbrook Blinn, a matinee performance of The Boss will be given for the benefit of the Regina Angelorum Home for Working Girls, at Mr. Brady's new theatre, the Playhouse, Tuesday afternoon, April 18. The receipts will be used to pay off the debt on the home, which is conducted by the Sisters of Mercy.

THE FOLIES BERGERE.

A Novel Entertainment Structure Added to New York's Amusement Places.

The scaffolding was removed last week from the front of the new Folies Bergere in Forty-sixth Street west of Broadway revealing the colored-tile front and the mural painting, "Comedy," the work of artist William de L. Dodge. The facade drew interested crowds, and it was remarked that the Folies Bergere is the most original theatre structure in New York.

Henry B. Harris and Jesse L. Lasky announce the opening late in April. The place will be a restaurant-music hall. More than $1,000,000, it is said, is being invested in the theatre and its companies. The house is an architectural exotic with a front of glazed tiles set in Louis Seize designs and inset with the mural painting depicting the origin and development of comedy. This outside will be lit at night by blazing gas torches softened with steam.

The Folies Bergere aims to be the smartest restaurant and the smartest music hall in the world. The orchestra de luxe of the Folies Bergere will have no seats as in the ordinary theatre. Instead the entire space will be taken up by movable tables and chairs. By a patented arrangement all chairs and tables face the stage, and tables can instantly be set in units for parties of any size. There are boxes with chairs and tables in the box circle and behind them more restaurant room. There are theatre seats in the balcony and grand circle. The kitchens, wine cellars and storerooms are cut out of the solid rock beneath the street and alleys. The space directly beneath the auditorium is given over to two Louis Seize dressing-rooms, bathrooms, barber shop, manicures, valets and other comforts of a club or hotel. The Folies Bergere will open for dinner at 6 p.m. During dinner mandolin and guitar players, violinists, singers and dancers will go from table to table giving tabloid shows full of verve and sensation. At 8:15 when the diners have reached their coffee and cigarettes the curtain will go up on a revue which will be followed by a ballet and then by another revue. At 11 p.m. the first show of the evening will be over, and at 11:15 there will begin supper and the cabaret show made up of sensational novelties from Europe. This will run until 1 a.m. The second or cabaret show has nothing to do with the first entertainment and to see both it will be necessary to purchase two sets of coupons. Prices will range from $1 to $2.50 at the early show, and $1 to $1.50 at the second. One may buy for either show or both. Smoking will be permitted all over the house.

The Folies Bergere will have a broad promenade, bars on every floor and a big gold champagne bar for the promenaders. There will be a luxurious greenroom, flower shops, information bureau, forty telephone stations, special taxicabs, girl pages in costume and novelties in every feature of the house, the entertainment and the policy.

There will be three musical directors, and thirty-two musicians in the orchestra. Paul Lincke, author of The Glow Worm and Amina, leaves the Metropole, Berlin, to lead in the Folies Bergere the revue which he composed with Harry B. Smith as librettist. Maurice Levi will lead the revue, which he has composed with Rennold Wolf as librettist, while Charles Berton of London will direct the ballets and the cabaret show. George Marion is the permanent producer, and has more than 150 people in rehearsal. Signor Curti of the Alhambra, London, is the permanent ballet master, and with thirty imported dancers is rehearsing sixty American girls for a huge ballet, Temptation, composed by Edmond Diet of Paris. Among those in the cast of the revues are Ethel Levey; Marthe Lenclud, the star of La Cigale, Paris; Janette Denarber, the comedienne of the Paris Folies Bergere revues; Britta, prima ballerina at the London Alhambra; Borghini, prima ballerina at La Scala, Milan; Novotna, from the Metropolitan Opera House; Emily Lea, an American dancer; the Pendar Troupe; Falco and his dancers; the Madrid Quartette Oy-Ra; Rosalita and Paz Calsado; Pilar la Arenera Company of Spanish Players; Otis Harlan; Laddie Cliff; Kathleen Clifford; Ada Lewis; Taylor Holmes; Mayme Kelso; Arthur Lipson; Elisabeth Goodall and others.

THE NEW THEATRE CLOSES.

The Second Season and the Last in the Present Building Ended Saturday Night.

In a most unostentatious manner, befitting the history of its two years' existence, the New Theatre closed its season Saturday night with the 177th performance of The Blue Bird. This was the company's final performance in the present building, as the organization will move, a year from next Fall, into the new New Theatre to be built on Forty-fifth Street. At midnight the company, the staff, office employes and members of the mechanical departments, to the number of over 200, assembled on the stage, where George Foster Platt addressed Mr. Ames as follows:

The regular members of the New Theatre company, and all here, fellows in the work that has been done on this stage and elsewhere during the past two years, have conferred on me the honor and given me the keen pleasure to express our unanimous and whole-souled appreciation of your great achievement in the direction of this institution and of you as a man and an artist.

As we go from here to-night we are enriched, through you, with experiences too valuable to rate in words, too meaningful to comprehend now, and with memories too fraught with love to trust our lips to utter freely. With you we have sung the cradle song of the New Theatre.

Our tenancy of this beautiful building has been enjoyable beyond comparison, and for its future welfare each of us has especial hope and interest. We feel we have the privilege to abide here as hosts, in spirit, to welcome and to wish all success to its future tenants.

Here occasion was created to fulfill as well and truly as was in our power a trust of deep significance. You have striven unceasingly in these earliest years to make real the concept of a perfect theatre. With the falling of to-night's curtain we have completed the first step toward an ultimate goal of beauty and of dignity—the permanent establishment of the New Theatre and its ideals in the love and pride of this whole American nation. We feel that no such measure of progress toward that goal could have been achieved without the spirit you have shown in your administration.

From our first day and throughout each succeeding day, your forcefulness, your generous friendship have been pillars of strength to us. We admire you and we wonder at you, for your power to do so much for us while bearing the duties of your office.

Long before we were brought into this association, your knowledge and understanding of the meaning of the biggest venture in the history of the dramatic world informed you of all that has come to pass between the public and ourselves. Seventeen months before the dedication, and before you were appointed director, you made a remarkable prophecy in a report to the founders. For modest reasons of your own it has not been made public. But here, at the risk of your disapproval, it is right to say that you knew then that these great distances, this separation of the actor from his audience would work subtly to defeat the very intention of the idea underlying the New Theatre. But you believed that even here might be nourished the beautiful spirit of that idea. With a courage born of love and enthusiasm for all that is fine in the art of the playhouse, you took on yourself the burden of its development and it is due to you that in a more suitable home the idea is to be perpetuated.

For this and for the catholic yet discriminating expression of ideality in our theatre you have already put forth the American people have to thank you.

To your sincerity of purpose, your careful fathering, your constant watchfulness over instincts and ideas we owe our assurance that the destiny of the New Theatre is to join vagrant fancies, occasional expressions of beauty and poetry, wavering senses and tastes in one eclectic standard that shall be a glory to you and to an awakened people.

For your faithful attention to duty, for your constant alertness wherever policy had to be shaped, you would not welcome thanks, but in service through three years you have shown devotion.

We, who have known you day by day, working harder than any of us, exercising every quality of your intelligence, your heart, your soul to make what we have given to be the best—and only the best—we have you to thank for so many things that scarcely in our lifetime may we hammer them. But we do thank you with all our hearts.

Friends—let us drink to Mr. Ames, a man of the quality of great rulers, an inventive man, practical and imaginative, a friend and a true man. In love and loyalty let us wish him the realization of his ideals, and happiness and health in their pursuit.

To the New Theatre—to Winthrop Ames.

When the toast had been drunk the glasses were smashed upon the floor.

Director Ames gave a dinner on the roof garden Thursday night to the members of the New Theatre company and his staff. Fifty covers were laid. The souvenirs were handsomely bound pictures of the greenroom. Among the guests were Lee Shubert, business director; George Foster Platt, the producer; E. E. Lyons, business-manager; Hamilton Bell, art director; Elliott Schenck, musical director; Jed Shaw, treasurer; Edith Wynne Mathison, Wilfrid North, Frederick Stanhope, E. M. Holland, and, in fact, every regular member of the organization. Following the dinner Mr. Holland, on behalf of the company and staff, presented the director with a gold cigarette case. On the upper left-hand corner was embossed the crest of the theatre, and on the lower right-hand corner the director's initials. On the inside were engraved the fac-simile signatures of the company and staff.

During the past season the New Theatre has presented ten plays, of which two, Don and Sister Beatrice, given as a double bill, were revivals. Mary Magdalene was presented by Liebler and Company. The season opened Oct. 1 with The Blue Bird, and was followed by The Merry Wives of Windsor, The Thunderbolt, Don and Sister Beatrice, Mary Magdalene, Old Heidelberg, Vanity Fair, The Piper, Nobody's Daughter, and The Arrow Maker, in the order named. In all 242 performances were given in the New Theatre. One hundred and two performances of The Blue Bird were given at the Majestic and 32 performances of Nobody's Daughter at Daly's and other theatres. This brings the total number up to 376.

The Piper will go on the road for a four weeks' touring season, opening in Baltimore April 17 for a week, going to Philadelphia for two weeks, and ending the tour in Washington, D. C., where the final week will be spent. Winthrop Ames will manage the tour on his own account. There will be several changes in the cast.

The members of the company will disband. They may, however, be brought together again next season for a year's tour, provided suitable plays can be found for them. In any case many of the present members will doubtless return when the new playhouse on Forty-fifth Street opens in the Fall of 1912. For the Summer several have contracted to appear in the stock company conducted by Frank Gillmore and A. E. Anson in Buffalo, N. Y. Van Ness Harwood, whose work as general press representative has been a fine example of a high class publicity campaign, has not yet definitely decided on his future work. He is considering several offers for newspaper work (he was formerly on the staff of the New York *World*), and will, doubtless, return to the newspaper business. Winthrop Ames, on the close of the tour of The Piper, will sail for Europe.

THE FOLIES BERGERE
The new Parisian Music Hall and Restaurant, New York City

DEVELOPMENT OF ENGLISH DRAMA.

Final Lecture by Brander Matthews at the New Theatre.

Professor Matthews on April 7 delivered the fourth and last lecture in the "Development of English Drama," at the New Theatre, before a large and interested house. Throughout the series he has emphasized the fact that the construction of the theatre and the facilities of the stage have conditioned the alterations in the plays and in the acting. Whereas the apron, the indifferent lighting, and the focus invited the declamatory style in earlier days, the present picture frame stage and electric lights have helped to develop the modern liking for the utmost apparent naturalness. Consequently the soliloquy and the aside have disappeared also, except where the character is meditating aloud.

The divorce of drama and literature in the Victorian era, Professor Matthews ascribed to the inadequate copyright laws, which made it possible for producers to translate foreign successes and produce them at a smaller cost than to pay for new plays of real literary value. Consequently authors, finding no outlet for their genius on the stage, turned to the novel, which flourished phenomenally, while drama decayed. The international copyright, Professor Matthews considers partly responsible for the renewed interest in the stage by prominent authors.

To illustrate the modern period, The Thunderbolt was presented by the same cast that originally played it at the New Theatre last Fall. Never have the resources of the New Theatre company shown to more striking advantage, for the performance was as near histrionic perfection as a person could possibly ask. Thais Lawton's difficult scene was a triumph, and A. E. Anson touched deep sympathies. In a cast whose every member rose far above the ordinary average, it is almost unjust to mention one without naming the others

PENCILED PATTER.

Klaw and Erlanger and the Shubert Brothers to unite? Are they? Yes, just as soon as King George of England gives up his crown and insists upon President Taft ruling England. Until then it's hardly possible.

Did you get over the Vaudeville Comedy Club Ball? That's good. We're over it ourselves—now. But say, Bo, did you ever see anything like it in your life before? No, neither did we. It was great, immense, beautiful, wonderful, grand, lovely, magnificent, and every other word that means the same. The club is to be congratulated most heartily. We'd only like to ask one question: When are you going to have another one? We can hardly wait.

Boston has a real live play Censor. It must be awful nice to know that you are smart enough to decide whether or not a play is good enough to be shown to several hundred thousand other people who might like to see it. This is truly a remarkable world, and Boston is a remarkable city.

Uncle Tom's Cabin in Yiddish! Fine! We wonder if Eva's name is changed to "Becky" and if Uncle Tom sings a couple of parodies between the acts?

There is an "ad" in a theatrical paper for real estate in a "theatrical city." It reads "boating, bathing and real fishing." We wonder if that "real" should have been spelled "reel." As soon as an actor buys property in some small town the real estate agents start a "theatrical city." Keep your money in the bank, boys.

Pretty little blacklist,
Hanging in the sun;
Morris went with Marcus Loew,
And then there was none.

Wouldn't it be a good idea:
If bicycle acts would have the comedian make up as a tramp?
If soubrettes sang songs to some man in one of the stage boxes?
If acrobats threw a handkerchief to each other between tricks?

A Metropolitan Opera House tenor has been booked in Russia for thirty concerts, for which he is to receive $30,000. We never thought much of Russia, but we wouldn't mind spending thirty days there at the same price.

If you're sore on the Shuberts read the *Telegraph*, if you're sore on K. & E. read the *Review*, if you don't like the White Rats read *Variety*, if you have a grouch against *Variety* read *The Player*, and you'll manage to have a pleasant half hour.

According to reports, Little Miss Fix-It needs quite some fixing, but Nora Bayes and Jack Norworth are not working that little $2,000 weekly in vaudeville is always good, and Louis Werba and Mark Luescher only have to walk from the Globe over to the Liberty Theatre to be cheered up should they feel depressed. The Spring Maid is still the popular little miss over there.

Al. Gallagher is a busy man these days. Besides booking the various clever vaudeville artists whom he manages he is also doing advance work for a prize fighter. Al. says he has the coming lightweight champion. Well, we never saw him in action, Al, but if he can fight half as good as he can eat nobody will beat him. (Walter, are you sure that check was right?)

A minister who couldn't think of anything else to preach on has been attacking the stage again. That's the best thing some people do—talk on something they know nothing about.

All the world's a stage and all the people in it are the actors, so the saying goes. The funny part of it is that some of the worst actors get paid for it.

Answer to query: No, Mildred, we are not related to Jane Grey, and in looking over our family tree we fail to find traces in any of its branches showing that the Thomas Gray who wrote that beautiful poem in the churchyard ever nested 'mid its leaves—in fact, we are firmly convinced that our family tree is a lemon bush.

In these days of the "bobble effect" the show is funnier outside of many Broadway theatres than it is inside.

We are in receipt of a copy of *The Broadway Buzz*, a new and saucy little publication that contains some very cute and cunning reading. May it continue to buzz successfully; it handed us a couple of giggles.

Well, the baseball season is open, and Mayor Gaynor has granted another cafe an all night license. What more do you want?

There is going to be a storm of "Follies" on Broadway this Summer. Will they all be folly? (Forgive us this time, Clarence!)

Column writing is just one damn paragraph after another.

It's too bad there is nothing doing on that war with Mexico. The song writers had a brand new crop of "Good-Bye, Dearie, I'm Going to Fight the Foe" songs, with lines like "Be waiting at the door when they call off the war," all ready to annoy the public with.

Harry B. Lester, who was forced to cancel this season's booking on account of illness, is down in Asheville, N. C., and according to a letter we received is recovering rapidly. Harry worked so hard he needs a rest anyway.

Forty Harvard students paid for being allowed to supe in The Girl on the Train while the show was in Boston. They paid for the chance. Frank Daniels is the star of the piece.

If these papers don't look out somebody will buy Hammerstein's. Every week somebody or other is after it.

THOMAS J. GRAY.

Younge and Carl, Chi., O.

EDWIN H. CURTIS

Edwin H. Curtis next Monday begins his second season as stage director of the excellent Columbia Theatre stock company, at Washington, D. C., that last year won such a pronounced success during its season of Summer stock at the Capitol, frequently attracting in its audiences members of the Cabinet, diplomats and other high officials resident there. So emphatic, indeed, was the approval accorded the productions of the company last season, that it is said it may be made a permanent feature of amusements in Washington and may continue to play there throughout the Winter as well as Summer season.

Much of the attention directed to the company has been due to the manner in which its plays are staged and over which Mr. Curtis has entire supervision. Practical duplicates of the original productions of such plays as The Servant in the House, Salomy Jane, Love Watches, Girls, and Brewster's Millions, were given by the organization last Summer, and this season the opening play is Sweet Kitty Bellairs with its elaborate demands for adequate staging and efficient direction of the players.

Mr. Curtis, though a comparatively young man, has had many years of excellent experience both as actor and stage director, though for the past few seasons his work has been almost entirely confined to stage direction. He has been director of the Forepaugh Stock company in Cincinnati and the Euclid Garden company in Cleveland, and has had such well-known players under his direction as Robert Drouet, Katherine Grey, Julia Dean, Emilie Melville, Frank Shannon, Florence Huntington and many more. In addition to these important engagements Mr. Curtis was with the Spooner Stock company during the enormous success of that organization in Brooklyn. He has been especially successful as an actor in strongly defined character roles and has won particular note for the fidelity with which he "makes up" for eccentric and unusual characters.

This season the Columbia Theatre Stock company, which had a very successful opening on Monday, includes among the well known players Frances Neilson, George Barbier, Henry C. Mortimer, Emilie Melville, Everett Butterfield and many others.

Gossip of the Town

George M. De Vere, the old minstrel, returned last week from a tour with H. B. Harris' The Traveling Salesman. Mr. De Vere was surprised to learn on his advent that there had been rumors of his death. He was greeted on Broadway with happy amazement by many friends who thought he had "joined the majority."

Phil Maher laid off his stock company in Kingston over Holy Week, after playing that city three weeks.

William Archer, the English dramatic critic and translator of Ibsen; Nita Allan, and Frank V. Strauss, the theatrical programme advertising man, have recently arrived from abroad.

Helen Holmes, leading woman of The Confession, at the Bijou Theatre, has retired from the cast.

Rose Coghlan closed the season with the New Theatre company Saturday, and Monday she opened at Hammerstein's Victoria in a short version of her old triumph, Forget Me Not. The adaptation was made by Frank Ferguson, who wrote The Ace of Trumps for Miss Coghlan. Later she will produce a comedy for four people entitled A Wise Widow, also adapted by Mr. Ferguson from one of her old Wallack successes.

Ida M. Smith was granted an absolute divorce from her husband, Dr. Frank W. Smith, by Judge Newberger in the Supreme Court.

Frederic Sumner, who has just terminated an engagement as leading man of the Rochester Stock company, has been engaged to play the lead, Sergeant James, in Eugene Walter's play Boots and Saddles, the part originally played by Arnold Daly. The piece is booked for an extended trip to the Coast.

Evelyn Ellison has severed her connection with The Three Singing Girls, and will shortly appear in a new act which she has now in rehearsal.

Louise Auber, who during the past season has been playing one of the principal parts with The Newlyweds and Their Baby (Western), was suddenly taken ill March 23 with an attack of combined appendicitis and peritonitis while the company was playing Huntington, W. Va. She was removed at once to the Huntington Hospital, where she underwent an operation. Though for two days her condition was very critical, at present there is every hope for a speedy recovery.

Mrs. Katharine Carpender-Fay repeated by request her original poem, "The Suffragette," Marie Gerard played the guitar, Myron Bickford gave mandolin solos, Kitty Mitchell contributed songs, Agnes Sumner Geer gave monologues, Jeannette C. Beach recited, and Olive Herndon, Annie James, Mrs. Hudson Liston, Walter Mack, and Jenny Beasey assisted at the concert given by the Literary and Dramatic Union at Lincoln Square Hall, April 5, at 8 P.M.

Maurice Brierre and Grace King (Mrs. Brierre), after signing with Al. H. Woods for a new production this coming season, sailed April 8 on the SS. *Momus* to spend a few weeks at their home in New Orleans, La.

Amy Payne, well known in London because of her dancing, who in private life is Mrs. Charles Brown, will come to the United States shortly to join her husband in Marriage à la Carte. A special part is being written in for Miss Payne. The revised version of Marriage à la Carte opens in Pittsburgh April 17, with Gertrude Vanderbilt, Emmy Wehlen, Lennox Pawle, and Charles Brown in the cast.

Walter J. Plimmer, the vaudeville agent, states that he has severed his connection with the Eastern Vaudeville Managers' Association in order to give his personal attention to the booking of his circuit of family theatres, which include the Bijou Theatre, Bridgeport; Orpheum Theatre, Rondout; Star Theatre, Kingston; Orpheum Theatre, Saugerties; New Theatre, Cohoes; Lyric Theatre, Whitehall; Gem Theatre, Little Falls; Cortland Theatre, Cortland; Family Theatre, Renova; Palace Theatre, Hazelton. He is also going to act as the New York representative for several circuits. He is now located in the Gaiety Theatre Building, Forty-sixth Street and Broadway.

Orrin Johnson and Helen Holmes, of The Confession company, were among the guests of Guglielmo Caruson at his studio at the Severn on Sunday, April 2, on the occasion of a recital of his pupils before Antonio Scotti. Caruson, it will be remembered, created the baritone roles in Iris and in Louise at the requests, respectively, of Mascagni and Charpentier.

Three weeks ago Charles Frohman sold through his agents, Sanger and Jordan, the complete original production of Arsène Lupin to Oliver Morosco, of Los Angeles. The production left New York city by way of the Erie Railroad on March 17 and arrived in Los Angeles by the Santa Fé on March 31. Mr. Morosco will produce Arsène Lupin at the Burbank Theatre, Los Angeles.

Mariele Bornefeld, of Pasadena, Cal., has succeeded Mary Elizabeth Forbes in the role of Sister Rosalia in Thais at the Criterion theatre.

Jack Mason will rehearse the dances for Valeska Suratt's new musical comedy, The Red Rose, which is scheduled to open at the Garrick Theatre, Philadelphia, May 1.

Sedley Brown and wife, Carrie Clarke Ward, left for their Los Angeles home last week, where they will put in the Summer months, returning East in August, when Mrs. Brown will produce a new act by Will Gressy.

The Union Hill Theatre, Gloucester, Mass., owned and managed by Lothrop and Tolman for the last ten years, having been built by them, has been leased to Hemenway and Wesley. The firm is E. W. Hemenway and W. A. Wesley, not incorporated. Mr. Wesley is the manager of the Gardner Theatre at Gardner, Mass. The Gloucester house will play traveling combinations and stock, but on all open nights the time will be filled with vaudeville and moving pictures. The theatre will henceforth be called the Globe. Elmer Walters will be house manager.

Tyrone Power, now appearing as Daniel in Thais at the Criterion Theatre, declined a flattering offer to star in a new religious play written especially for Mr. Power by George D. Baker. It is called Behold the Man! and the principal character is that of Judas.

The Squaw Man, the H. B. Pierce production, after playing all the Pacific Coast time and returning as far East as Denver, is now headed again for the Pacific Coast, returning East via the Canadian Pacific. They have canceled their Eastern time.

On April 17, at the Plaza, The Stuyvesant Sanatorium, Auxiliary No. 10, will give an Arabian Nightmare, consisting of songs, dances, and a one-act play. The executive committee consists of Elizabeth Jennings, chairman, Mary B. Wardwell, Joanna Auchincloss, Clarinda Boardman, Dorothy Weir, Helen Sloan, and Ina Tiffa.

Clarence Bennett's A Royal Slave company, which was produced and managed by George H. Bubb, closed a season of thirty-four weeks at Marshall, Ill., on April 1. Next season's bookings have just been completed. A Royal Slave company opens in Chicago Aug. 10, and Clarence Bennett's latest play, The Warning Bell, opens at the same theatre one week later, Aug. 20.

Florence Auer has been and will continue until Fall in the support of Charles W. Bowser as Floteau, the astrologer, in Oliver White's playlet, Superstition. The sketch is en route to the Coast.

BLANCHE SHIRLEY.

White, N. Y.

The above is a recent photo of Blanche Shirley, who has this season been featured in the city company of The Thief, under the management of A. H. Woods. The following notes, taken at random, show the attitude of the press toward her performance of Marie Louise Voysin:

Philadelphia Public Ledger, April 4: "Blanche Shirley's characterization of Madame Voysin has rarely been excelled for its strength, vigor and consummate skill. She was at her best where she confesses her wrongdoing and the motives that led up to it. The audience sat enthralled during it, and when the curtain dropped on the denouement a whirlwind of applause showed its appreciation of her art."

New Orleans Picayune, Feb. 13: "Blanche Shirley as Marie Louise made a great impression. As the wife who turns thief that she may live up to the style of her husband's associates in dress and manners she presents a powerful portrayal. She has great emotional powers, which she showed to wonderful advantage."

Buffalo Inquirer, Dec. 20: "Blanche Shirley made a great hit as the Thief. Her splendid stage presence and attractive personality, sweet and fluent voice and decided emotional talents made her work in this difficult role stand out prominently, winning for her the unqualified admiration and approval of the audience.

A NOVEL REHEARSAL.

Juvenile Pomander Walkers Go Through Their Paces in Preparation.

With the regular performance only ten days distant, on April 20, the rehearsal of Pomander Walk was a very serious affair, and everybody was doing his best.

"Go' bless my soul!" ejaculated Sir Peter Antrobus as gruffly as Ben Benton could make him—which was quite gruff enough.

"Take more stage there," interrupted a voice from the dim auditorium. Sir Peter and Marjolaine shaded their eyes from the footlights and from the bunch lights that loomed on a stiff stalk at the front of the stage. Jean Ford danced about like a downy dandelion seed in response to the directorial finger, while Jerome Fernandez, serving as the Admiral's bodyguard, strutted nautically over to the Thames. On the bench stolidly sat Isaac Walton's disciple, the Eyesore—a very blonde haired Eyesore, for Paul Thomsen had not altered his natural equipment for the rehearsal.

Brooke-Hoskyn's nurse came to take him to lunch, so William Collier, Jr., disappeared with his curls, calmly walking down the river. Dorothy Vernon, dropping Caroline Thring's stately deportment, hastened through the auditorium in response to a telephone call, and Philip Traub, who had recently been peddling muffins in Pomander Walk, drifted alongside to offer some confidential admiration of his companions.

The play moved on, halting from time to time, then forging eagerly ahead. Isabelle Lamon wept into Mrs. Poskett's tea cup. The diminutive Vivian Tobin, after the parrot gave away Barbara's secret to Basil Pringle, kept loyal eyes on the devastating charms of Edwin Wilson with a solidity that almost embarrassed Edwin. Madame Lachenais, otherwise Rea Martin, dropped a dignified courtesy to Lord Orford, although she was head and shoulders taller than George Tobin. Daniel Burns, who had also outgrown his father, George Tobin, rushed frantically out to save his dinner from the clutches of the lamplighter, Thomas Vorden. Berta Donn chattered French from an upper window, and a tiny, yellow curled Dr. Sternroyd dropped his green umbrella long enough to roll off some Latin names that might have floored Sydney Melven *in persona sua*. Pearl Dunn fluttered about her niece, Barbara Pennymint, and Jane tossed down the blossoms from the upper window.

It is particularly to be hoped that these Pomander Walkers will live happily ever after.

THREE COS. FOR MUTT AND JEFF.

Mutt and Jeff, Bud Fisher's comedy creations which are to find their way to the stage next season through the medium of Gus Hill, have created so great a demand for their appearances that Mr. Hill will be compelled to outfit three companies to satisfy all requests for time. The companies will be designated A B and C, respectively.

THE STOCK COMPANIES.

Great Activity in Preparation for the Summer Season—Personal Chat.

Lester Lonergan's stock company will open at Hathaway's Theatre, New Bedford, April 17. John A. Daley, of Fall River, Mass., closed his engagement with the Barney Gilmore company at Dayton, O., March 25 and joined Severin Dedyn's company at Lowell, Mass., March 29 for a special engagement of four weeks before opening his regular Summer season at the Empire Theatre, Hoboken, N. J., under the management of Travers Vale. Members of the Lester Lonergan stock company will arrive in New Bedford April 6. Rose King will be the leading lady of Lester Lonergan's stock company, opening at New Bedford April 17.

Clifford Bruce, now leading man with William Gillette, has signed contracts to appear as stock star in Atlanta, Ga., for a Spring season of twelve weeks, beginning directly after his season with Mr. Gillette ends April 28. Mr. Bruce will leave New York on Saturday, April 29, opening in the South May 1.

Robert W. Smiley has closed his engagement with the Orpheum Players of Philadelphia and has been re-engaged for the Percy Haswell Players, Royal Alexandra Theatre, Toronto, Canada.

Claude E. Kimball has been engaged by North Brothers to play the juveniles with the Colonial Stock company, which opens at Columbus, Ohio, on Easter Monday in A Man's World.

Catherine Carter, recently playing Georgia Byrd in William A. Brady's The Nigger, has been engaged by Paul H. Benjamin as leading woman in his new stock company in Knoxville, Tenn., to open April 17.

Eugene J. Hall's Associate Players will return to New York via the Mallory Line *Choncha*, on April 15, after a six months' stock run at San Carlos Theatre in Key West, Fla. This company opened the Fall season Aug. 21 in Detroit, Mich., and after a very successful stock season of six weeks jumped direct to Key West, Fla. The company will return to Key West in October. After a four weeks' rest in New York the company will open a Summer stock season at Casino Park, Mansfield, Ohio, May 22. The following members have been re-engaged for the Summer and Winter seasons: Jane Lowe, leading woman; Anna May, second woman; Adelaide Secord, characters; Vera Secord, fourth woman; J. R. Barrett, heavies; John Adair, Jr., comedian; Edward B. La Rens, juveniles; William A. Repald, general business; Rep Logic, scenic artist.

Clara Turner's engagement in Philadelphia was extended two weeks beyond the original date set, so that Miss Turner closed April 8 with a record of one hundred and fifty performances this season in Philadelphia. She is resting this week (Holy Week) and will open a stock season at the Van Curler Theatre, Schenectady, N. Y., April 17, in The G'rl of the Golden West.

A ten weeks' season of stock work will begin at the Shubert Theatre, Rochester, N. Y., April 17, under the direction of Fred Kimball. The opening play will be Clothes, by Avery Hopwood and Channing Pollock. Other productions will include The Witching Hour, Sham, The New York Idea, and As You Like It.

Bert Lytell and his company began a Summer stock season at Hermanus Bleecker Hall, Albany, N. Y., March 20. In the company are Bert Lytell, John Sumner, Elisabeth Ross, A. C. Henderson, Evelyn Vaughan (Mrs. Bert Lytell), Maud Barker, Laura Oakman, John Irwin, Mahlon Hamilton, Francis Kirk, and Wilford Lytell. The opening play was Sweet Kitty Bellairs.

The North Brothers' Stock company will open a Spring and Summer engagement at the Colonial Theatre, Columbus, Ohio, April 17. In the company will be Virginia Goodwin, Frederick Sumner, Orrin T. Burke, Claude Kimball, Maude Hillman, Florence Forrest, S. Irving Newman, and Frits Adams.

The Summer stock season at the Teck Theatre, Buffalo, N. Y., will open April 17 with the Anson-Gilmore Stock company, consisting of A. E. Anson, Leah Bateman-Hunter, Frank Gilmore, Jacob Wendell, Jr., John Sutherland, Cecil Yapp, and Reginald Barlow, all members of the New Theatre company; E. Cushman, Russell Reid, Laura McGilvray, Ruth Chester, and Beatrice Noyes. William Gilmore will be stage-manager.

Beatrice Morgan, Marion Abbott, Josephine Brown, and Beth Franklin will be members of Robert Haines' stock company, which opens at the West End May 1.

C. H. Kerr, general manager of the Kerr Amusement Company, has taken the management of Lorraine Keene and will at once organize Lorraine Keene and Associate Players Company, opening the season at Falls City, Neb., May 1. Manager Kerr will equip this attraction thoroughly with special scenery and a complete line of lithograph paper. H. L. Lawrence will be the company manager.

Arthur Row closed his season with Otis Skinner in Sire Saturday night in Oswego, N. Y., and the following Monday went to Johnstown, Pa., for a Summer season of stock. The company opens Monday in The Lion and the Mouse.

Maude Leone and her clever company of players are meeting with great success at the Lyceum Theatre, Duluth, Minn., where they will remain for a Spring and Summer season. Miss Leone is supported by a cast including Mrs. Annie Adams (mother of Maude Adams), Justin Cooper, James Rennie, and Helen Aubrey. At the end of the Summer Miss Leone is to be starred in a musical comedy that will give her a part similar to Mary in Forty-five Minutes from Broadway, in which she has scored her greatest success, not only in the acting but in the singing required in the part.

Adrian C. D'Arcy opened an engagement with the Poli Players at Scranton, Pa., as juvenile man two weeks ago. Mr. D'Arcy just closed a season in the Western part of the country, coming East and going directly to Scranton.

Special Introductory Offer

To new subscribers never before on our books we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

JUBILEE SERVICE OF THE ALLIANCE.

The first of a series of services under the auspices of the Actors' Church Alliance was held Sunday afternoon, at the Garden Theatre, which was tendered for the purpose by Mildred Holland. The next service will probably be held next Sunday. The service was attended by a large audience representative of the stage, the clergy and the laity.

The Rev. Walter E. Bentley, a former secretary of the Alliance and at present one of the counselors, was in charge of the service and delivered a short and informal sermon. Mildred Holland, president of the Alliance, delivered the principal address. Miss Holland outlined the splendid work the Alliance had done in creating a better feeling between the church and stage. She showed how the dignity of the theatrical profession had been brought to the notice of the church and how the ecclesiastical body had removed the ban of prejudice once placed upon stage people and was now glad to receive them into its fold.

The Rev. C. H. Kidder, pastor of a church in Asbury Park, and father of Mrs. Kidder-Pierce, national secretary of the Church Alliance, gave a brief talk, as did Charles T. Catlin, an actor, who is treasurer of the Alliance.

A musical programme was given under the direction of Walter H. Robinson, tenor at the Church of the Heavenly Rest. May Nevin Smith sang two numbers. Her second number, an "Ave Maria" in Latin, was especially appropriate for Palm Sunday. Mr. Robinson sang "The Palms," and choral music was rendered by the Chorister Glee Club, of which Mr. Robinson is the founder.

GERMAN STUDENTS IN DRAMA.

Koepnickerstrasse 120 was played in German by a cast from the Deutsche Verein of Columbia and the Deutsche Kreis of Barnard on April 7 at Brinkerhoff Theatre. The cast follows:

Karl Brohse	Dr. F. B. Kruger
Friedericke	Doris Fleischman
Helene	Lilian Mayer
Rosa	Marian Obendorfer
Minna	Jean Sperling
Krofft	E. G. Stobleford
Sardie	C. H. Proz
Hugo Krofft	F. D. Zeman
Feichert	M. C. Folkoff
Frau Sturm	Gertrude Forschadt
Drossell	E. Weintraub
Emilie Pickenbach	Irma Heiden
Strewpel	W. L. Fighter
Kiessel	M. D. Mayer
Bumke	N. O. Hers
Johann	M. M. Lorentz
Jendarms	E. Colby
Abolts	A. E. Heiman
Zenge	C. E. Elmer
Bauergunge	F. H. Isaasen

E. M. HOLLAND STRICKEN.

At the very close of his second season with the New Theatre company, which is the last at the present theatre, E. M. Holland, the veteran actor and member of the famous American family of actors, was seized with an attack of acute indigestion. He was unable to continue his performance as Gaffer Tyl in The Blue Bird. Mr. Holland's daughter, Edna, who has a small part in The Blue Bird, was summoned. She notified the stage-manager, doctors were sent for, and Mr. Holland was taken home. Mr. and Mrs. Holland and their daughter Edna were to have sailed on April 29 to visit Joseph Holland, who is studying abroad.

BERNHARDT TO RETURN.

Sarah Bernhardt will appear again at the Globe Theatre before she sails for home, presenting Sister Beatrice, which has been seen at the New Theatre, and which she will produce at her own theatre in Paris.

REFLECTIONS.

A benefit afternoon for Mrs. "Billy" Rice, the widow of the famous minstrel, was recently arranged by Caro Roma at the rooms of the Professional Woman's League. The volunteers included Caro Roma in some of her own compositions, Amy Ames in her delightful monologue, which was a scream from start to finish; Ernest Ball and other pleasing numbers making a most enjoyable afternoon for the fair sized audience of Leaguers present. A handy sum was the result of the afternoon's fun, of which Mrs. Rice was the happy and grateful recipient.

Will S. Rising is Wintering in the Isle of Bermuda, appearing in occasional dramatic and musical entertainments.

Hermion Shone has temporarily abandoned her tour in her sketch, The Little Goddess, owing to the illness of her mother Joe Robinson Haywood, who so capitally played the character role in the act, is filling in this week at the Crescent Theatre Stock, Brooklyn.

Harry Corson Clarke and Margaret Dale Owen started on their third world's tour on Sunday. Their first stop will be Seattle, where they have been invited by Managers Russell and Drew to stock star at the Alhambra Theatre, supported by the permanent stock company, presenting a round of comedies for a short season prior to their departure for Australia and India.

Henry B. Curry, critic and dramatic editor of the St. Paul *Dispatch and Pioneer Press*, is spending a leave of absence in Biloxi, Miss. The ill health of his mother has obliged Mr. Curry to seek temporarily the milder climate of the Gulf coast.

Thomas Wise closed in An Old New Yorker at Daly's Saturday night.

EUGENE WEBER.

Above is pictured Eugene Weber, a rising young leading man who has been attracting favorable attention everywhere. He opened the present season with Dustin Farnum in Cameo Kirby, closing at the Circle Theatre, this city, and was immediately engaged by the Shuberts for the lead, Jules Baublen, in their number one The Wolf company, which closed its season last Saturday. A few comments from the press follow:

Eugene Weber as Colonel Moreau (in Cameo Kirby) gave excellent promise in the first act, and claimed attention for his acting, but, unfortunately, the colonel's villainous career is cut short in a duel, and the audience was denied the pleasure of seeing as much of Mr. Weber as might have been desired.—New Orleans "Picayune," Oct. 3, 1910.

Eugene Weber as Baublen (in The Wolf) is a very manly and likable representative of the French-Canadian habitant. Romantic in bearing, distinct in utterance, masking a serious disposition by an assumption of humor in the lighter scenes and showing the needful emotional power in the graver situations, he is a very satisfying figure in the stage pictures.—Newark (N. J.) "News," April 4, 1911.

ENTERTAINMENTS AT ACTOR HOME.

Mr. and Mrs. William G. Barron, superintendent and matron respectively of the Actors' Fund Home on Staten Island, will be tendered a complimentary testimonial entertainment at the Home, Monday evening, April 17, by the guests of the Home. F. A. Du Bois was master of ceremonies. The programme: Overture, piano, by Mrs. George Quirk; address of welcome, Mrs. Nellie Tannehill, composed by her for the occasion; George W. Pike and Protege, in sketch; Harry Irving, songs; Nannie Cotter, Recitation, "The Optimist"; George Morton, recitation "The Star Spangled Banner with variations; Charles A. Morris, banjo solo; Minnie Stephens, recitation, "The Irish Emigrants' Lament"; Ada Morton and A. W. Maflin, pantomimic dance; scenes from Hamlet, selected; king, Harry D. Clifton, Queen, Ellen Marble, Hamlet, Sam'l K. Chester; violin solo, Charles J. Edmonds; Madame R. Neuville, burlesque on woman's suffrage (by request); I. G. Withers, flute solo; Gabrielle Campbell, reading, "Osler Joe"; A. W. Maflin, Irish jig; Ellen Marble, recitation, "The Dead Man's Hand"; William T. Stephens, recitation, "Scott and the Veteran"; Nellie Tannehill, recitation, "A Little Advice to Married People"; Harry Irving, sketch, The 3 o'Clock Train, Col. Dangerfield Root, Harry D. Clifton; The Phantom, A. W. Maflin; Bolliver Bullnurt, Harry Irving; refreshments; "Auld Lang Syne."

NOTES OF VARIOUS ACTIVITIES.

Harry Gilford, Henry Bergman, and Clara De Witt, with the Blanche Ring company, playing at the Broadway Theatre, Denver, last week, were guests at the Metropole Hotel.

Kathryn Wayne has pleased the Auburn (N. Y.) theatregoers by her delightful personality and able performances as leading woman of the Robyns Players in that city.

To complete his three Mutt and Jeff organizations, Manager Gus Hill is in need of good people in all branches of the business. Show girls and chorus people are requested to call at the Hill offices in the Columbia Theatre Building.

People with ability and striking personalities can find steady engagement. No holy week and week before Christmas layoffs, but fifty-two weeks in the year and each a salary week, if they fill the requirements. The Lubin Manufacturing Company, with the latest studio and film producing appliances, want a leading juvenile man, a leading woman and a leading ingenue.

Marie V. FitzGerald is now a full fledged play broker and as manager of the Fair Play Agency has begun activities. The offices will be in the Playhouse, William A. Brady's new theatre. Miss FitzGerald was given the word "go" at 8 o'clock, and at 9 had interviewed three stock managers and had signed certain plays. The exclusive rights to William A. Brady plays is the stellar feature of the Fair Play Agency. As this young woman has been identified in newspaper circles as well as theatrics, she is well equipped to start in this new field.

THE WEEK IN CHICAGO

Lillian Russell, Merry Mary, and The Girl from My Home Town—Prominent Bills of the Week—Colburn's Chat of Plays and Players.

(*Special to The Mirror.*)

CHICAGO, April 11.—Lillian Russell presented The First Night last evening at the Blackstone Theatre. Her company includes Digby Bell, Millicent Evans, Hattie Russell, Jessie Ralph, Marie Maddern, Harry C. Browne, and Joseph Tuohy.

The result of the efforts of three men of this city, Jack Kenyon, Harry Sheldon White, and H. Anderson, entitled Merry Mary, will be offered at the Whitney Opera House on April 15. The company includes Eddie Martin, Myles McCarthy, Sophie Tucker, Madeline Jouroux, and Florence Dixon.

Musical comedy under the name of The Girl from My Home Town Monday, 10, was the first offering of this sort at the College Theatre.

Thomas F. Swift, who is one of the authors, will alternate in the leading role with Rodney Ranous. Others in the cast are Marie Nelson, Camille D'Arcy, Adda Gleason, Henry Rowell, and Smith Davies.

This week's offerings include May Irwin in Getting a Polish at McVicker's, The Girl in the Taxi at the Opera House, Konrad Dreher, and the Amberg Operetta company at the Garrick. Wilton Lackaye in The Stranger at the Studebaker, Rose Stahl in Maggie Pepper at the Illinois, Disraeli at the Grand Opera House, The Sins of the Father at the Lyric, and Get-Rich-Quick Wallingford at the Olympic, Julian Eltinge at the Colonial.

May Irwin has continued the prosperous season at McVicker's, with crowds rather larger than the average, in Getting a Polish, which was If I Had Money, by the writers of The Man from Home, when Madge Carr Cooke was starring in it at the Grand Opera House. Miss Irwin carries the comedy to success, and supplements her acting with a few well chosen and cleverly sung comic songs. She even does a bit of neat dancing, which helps some. Her popularity never seemed greater than it does at McVicker's during performances of the present engagement. She has a good supporting company. Charles A. Gay is excellent in the part of Van Stuyk and John Junior plays Tommy very well. Frances McGrath is an attractive Georgiana. George B. Paine, H. Chapman Ford, Howard Sloat, J. T. Chaillee, and Mary K. Taylor contribute to the well sustained interest.

The Great Divide was strongly played by the College Stock. Rodney Ranous had one of his best opportunities as a leading man, and his Stephen Ghent was marked by ability and good judgment. Marie Nelson, nicely fitted in the part of Ruth, won her audience with unusually fine acting in a stock production. Adda Gleason was interesting as Polly.

Jack Herbert, of the College Stock, made up as Speaker Cannon for the part of Senator Hopkins in George Washington, Jr., and caused a good deal of laughter with business not written in the book. Thomas Swift's G. Washington, Jr., was brisk and clever.

Lillian Shaw, of the Marlowe Stock, is playing one of her most popular roles this week, Thelma, with Albert Phillips as Errington and Daniel Reed in the part of Olaf Guldmar.

Jack Taylor, a local candidate for success in vaudeville, submitted an interesting collection of comic tricks at a local theatre last week and won several weeks of good booking.

Chicago is to have one chance this season to see Uncle Tom's Cabin, at the Haymarket the week of May 7. Dave Lewis in Don't Lie to Your Wife will follow, also The Time, the Place and the Girl and Richard Jose.

Two Chicago theatre managers, James J. Brady, of the Colonial, and Dr. Freeman, of the Garrick, were formerly on the managerial staff of the Ringlings. Mr. Brady, who was general press representative for many seasons, went to the funeral of Otto Ringling at Baraboo. Dr. Freeman was held in town by business.

Guy Stanley, who wrote The Storks, Forbidden Land, Hunting for Hawkins and other plays, has written a novel which will be published by Dodd, Mead and Company of New York, in the Fall. Incidentally, Mr. Stanley is general press representative of the Ringling Shows.

The Coliseum is holding big crowds every night these days, attracted by the Ringling Circus. This annual Spring opening of the season, with all trappings new, has come to be an event for circusgoers and they give the big show a rousing start. The performance this year is without the dare-devil acts called "thrillers," and yet is full of action and interest. The clowns have a number of unusually funny acts and the richness of the opening parade is well maintained. The bareback riding is the best of recent seasons and the acrobatic exhibitions are better than ever. In the menagerie a little human being, hardly larger than an infant, still a woman of twenty or more, contrivals in interest a strange little dwarf elephant discovered in the wilds of Africa.

OTIS COLBURN.

WASHINGTON.

Current Attractions Well Patronized—The New Orleans French Opera Company.

WASHINGTON, April 11.—Selda Sears had a cordial greeting at the New National Theatre in The Next Egg. Miss Sears's support includes Charles Lane, Julian Barton, Charles Gotthold, H. Bratton Kennedy, Walter Young, Blanche Hall, Evelyn Vardon, Ruth Wells, and Isabel Randolph. Next week, first production of The Woman, William C. de Mille's new play.

The New Orleans French Grand Opera company commenced a two weeks' engagement at the Belasco Theatre in Manon to a large and fashionable audience. Manager Jules Layolle presents his entire company, including Chauncey Moore, the American baritone, and M. M. Fontaine, Marati, Rather, Monday, Barrier, Montane, Combes, Huberty, Calliol, Vergne, and Weleckman, and the Mlles. Marie, Louise, Holland, Donaldson, Scalar, Lowe, Nady Blaseard, Cortez, Dindrey, Cuddee, Vincent, and Mee. The corps de ballet is headed by Mlle. Rachel Fabris. The orchestra of fifty picked musicians is under the direction of M. de la Fuente, with M. Georges Benafaux, assistant conductor. The repertoire for the remainder of the opening week is: Tuesday, Carmen; Tuesday, La Traviata, Wednesday matinee; Les Huguenots, Wednesday night; La Boheme, Thursday; Sigurd, Friday; Rigoletto, Saturday matinee; Lucmo, Saturday night.

Following Thurston's excellent magical engagement, the Columbia for the week previous to the inauguration of the Spring and Summer stock season of the Columbia Players, Easter Monday, is given over to Lyman H. Howe's motion picture travels.

Paid in Full is the week's strong attraction at the Academy of Music. The company includes Thomas Codin Cook as Jos Brooks; Frank C. Burton as Captain Williams; Albert Andrus as James Smith; Adrian Hanley as the Jap; Agnes Morgdon as Mrs. Harris; Lillian Claire as Ruth Harris, and Mabel Acklam as Emma Brooks. Next week, East Lynne.

The attendance at Chase's is continuously crowded. This week's programme presents Amelia Stone and Armand Kaliz in Mon Amour, a romantic comic operetta of tuneful Viennese waltz flavor; Jere Grandy and company, including talented Edith Lockett, of this city, are seen in The Butterfly, an attractive comedy of stage life; George Lyons and Bob Tosca, the harpist and the singer; Little Billy, the diminutive comedian; the Monroe Hopkins and Lola Axtell company in a three scene travesty, Traveling; Jack and Violet Kelly, Australian stock whip experts, and Julian and Dyer on the flying rings.

A reading of The Piper by the authoress, Josephine Preston Peabody (Mrs. Lionel Marks), was given at the New Willard ballroom last Thursday afternoon, under the auspices of the League of the Covenant, for the benefit of a charity.

The Aborn English Grand Opera company will return for its second annual season at the National Theatre May 1.

It is whispered that during the New York engagement of Robert Mantell Julius Caesar will be one of the big revivals, with R. D. McLean as Cassius, Charles Hanford as Marc Antony, and Robert Mantell as Brutus.

The active work of preparation for the opening of the Summer season of the Columbia Players April 17 has begun. Sweet Kitty Bellairs will be the opening play.

The attendance at the burlesque houses continues excellent. That week's offerings are of a strong, attractive character. Tom Miner's Jardin de Paris Girls are at the Lyceum Theatre, giving, besides a specially pleasing array of olio acts, the clever two-act musical comedy, Jeanville. As an opening feature The Merry Minstrel Maids give a pleasing thirty minutes of old-time minstrelsy. Cora Livingston, the female wrestler, was an added attraction. At the Gayety The College Girls Burlesquers in a musical comedy of that name, full of pretty girls, catchy songs and college spirit, completely filled the bill. Florence Mills as the College Widow was a sterling success, with Harry Mason and George B. Scanlon, in amusing comedy roles, prime favorites.

Bristol's troupe of trained ponies, trick horses and mules is the Casino's featured act of this week's bill. Others of a very pleasing programme include Dunn, Warren and Mack. Shennerly Brothers, Harry Rose, Ed. Bustis, and Blanche Salford.

A fashionable audience attended the George Washington pageant at the Playhouse on Saturday afternoon, April 8. Tuesday, April 11, Beekman Winthrop, Assistant Secretary of the Navy and one of the founders of the Playhouse, will entertain members of the Harvard Club, with an illustrated lecture by Admiral Robert E. Peary.

On account of scenery required for opening productions, the O'Connor and Rowe Stock was unable to open April 8. The stock season commences 10 with the presentation of one of the Sherlock Holmes series, The Sign of the Four, Herbert O'Connor playing the leading part.

The Smart Set continues for a second week at the Howard Theatre. JOHN T. WARDE.

BROOKLYN AMUSEMENTS.

Stock Companies Continue to Give Good Satisfaction—Double Bill at the Broadway.

The White Sister was presented 3-8 by the Crescent Stock co., Grayce Scott appeared to her best advantage as Sister Giovanni. The part of Monsignor Saracinesca was played by Arthur Buchanan, and that of Captain Giovanni Severi by George Allison. Mr. Egerton's Doctor Piere was also excellent, while Mr. Briggs was fine as Lieutenant Basili. Countess Charamonte was played well by Gertrude Rivers, and the quiet role of the porteress was done very neatly by Miss Martin. Others who appeared in the cast were Daniel F. Hanlon, Charles Schodield, and Emeline Melville.

The Wolf was admirably presented 3-8 at the Lee Avenue Theatre by the Corse Payton Stock company. As Hilda McTavish Minna Phillips gave an intelligent performance. Louis Leon Hall was effective as Jules Beaubien. Others in the cast who acted their respective parts cleverly were Lee Sterrett as Andrew McTavish, Clifford Stork as Blariste, Joseph Girard as MacDonald, and George S. Fisher as Huntley.

The stock company at the Gotham presented Merely Mary Ann. The main honors went to Louise Carter in the role of Mary Ann, and as Lancelot Victor Browne had a part well fitted to his ability. Especially commendable was the work of Kate Woods Pisk as Mrs. Leadbatter, and as Rose, her daughter, Evelyn Watson again displayed her versatility. Others in the cast were James Kyrle MacCurdy as Peter, Addison Pitt as the Vicar, John Dilson as Lord Tottingham, Caroline Hall, and Ethel Obern. The play was handsomely staged and well presented.

The Forbidden Marriage was finely presented 3-8 at Phillips' Lyceum. E. A. Turner and Phyllis Gilmore had the leading roles, in which they did good work.

At the Shubert 3-8 De Wolf Hopper appeared in A Matinee Idol, and with Louise Dresser, and a capable company, pleased large audiences during the entire week.

One of the best comedies that has come to Brooklyn this season was seen at the Montauk 3-8. It was The Seven Sisters, with Charles Cherry and Lauretta Taylor in the leading roles.

A rare treat was afforded the patrons of the Broadway Theatre in the form of a double bill, Alice-Sit-by-the-Fire and The Twelve-Pound Look, with Ethel Barrymore, and judging from the large crowds, it was quite evident that the theatregoers of the uptown section fully appreciated the opportunity.

The Prince of Pilsen held the stage at the Majestic 3-8, and repeated the success it attained the week before at the Shubert Theatre.

The attraction at the Amphion Theatre 3-8 was The Volunteer Organist.

The attractions at the burlesque houses last week were: Empire, Williams' Imperials; Casino, Gaiety Girls; Star, Star and Garter Show; Gayety, Gay Masqueraders.

Roland West, supported by an excellent company in a scenic production, The Under World, headed a fine bill at the Fulton Theatre last week. Toga-Kishi held the audience enthralled by his daring work on the tight rope, and closed his act by sliding from the dome of the theatre to the stage. Others on the bill were: Julia Rooney, Arlington Comedy Four, Burke Carter, and Six English Dandies.

The Trip to the World Dancers was the leading feature last week at the Greenpoint Theatre.

There has seldom been a more pleasing and up-to-date vaudeville entertainment than that given at the Orpheum Theatre last week. Every number on the programme was funny, and the entertainers thoroughly amused the large audiences at every performance. The bill consisted of Will McOrossy and Blanche Dayne, the Ten Vassar Girls, Jere Grady and company, Colin Steele and Carr, Keeley's Comedy Circus, Bixly and Fink, and Hawes and June.

The Olympic Theatre, formerly the Court, presented an admirable bill last week.

Last week marked the final appearances of Grayce Scott with the Crescent Stock company, as she returns to Providence for the Summer season.

Corse Payton will celebrate his eleventh anniversary in Brooklyn this week with a stranedous production of The Sportin' Duchess at the Lee Avenue Theatre with the full strength of the company augmented by Mr. Payton, Rita Rael Payton, and in addition several of the old favorites who have not played with the Payton company in several years. As a special feature Mr. Payton has engaged some well-known vaudeville artists to appear between the acts.

Arthur Clough, the tenor soloist of the Plymouth Church choir, made his first theatrical appearance last week at the Majestic Theatre in The Prince of Pilsen, and scored a decided hit with his singing of "The Message of the Violets."

Alta Phinns, leading woman of the Star and Garter show, met with a painful accident at the close of Tuesday afternoon's performance at the Star Theatre. While being carried in a swing on a huge mechanical device called The Eagle and the Girl, which soars over the heads of the audience, she fell off the contrivance just as it returned to the stage and was badly bruised and cut.

The attractions at the various houses this week are: Gotham, St. Elmo; Crescent, Rector's Garden; Phillips' Lyceum, Thorns and Orange Blossoms; Amphion, Beverly of Graustark; Majestic, The Nigger; Shubert, Man from Home, Payton's, The Sporting Duchess.

CHARLES J. RUPPEL.

DATES AHEAD

Received too late for classification.

ALLEN, BILLY, MUSICAL COMEDY: San Antonio, Tex., March 12—indefinite.
BRISTOL STOCK (Fred Seward, mgr.): Bristol, Tenn., April 3—indefinite.
CHAUNCEY-KEIFFER STOCK (Fred Chauncey, mgr.): Honesdale, Pa., 10-15, Lansford 17-22.
COLONIAL PLAYERS (Tim Scanlan, mgr.): St. Paul, Minn., April 17—indefinite.
D'ORMOND-FULLER STOCK: Shreveport, La.—indefinite.
GILMORE, BARNEY (George A. Quinn, mgr.): Toledo, O., 16-16, Lima 20, Newark 21, East Liverpool 22, Beaver Falls, Pa., 23.
HARNED, VIRGINIA (Arthur A. Aylesworth, mgr.): New London, Conn., 17, Middletown 18, New Britain 19, Meriden 20, Torrington 21, Pittsfield, Mass., 22.
HICKMAN, GUY, STOCK: Clarinda, Ia., 10-16, Leavenworth, Kas., 16-23.
KELLY, JEWELL, STOCK: Chattanooga, Tenn., March 20—indefinite.
MARKS, TOM, STOCK: Sanford, Ont., 13, 15, Owen Sound 14, 16.
PIPER, THE (Winthrop Ames, mgr.): Baltimore, Md., 17-22.
PRINCE OF PILS NACH (Oscar Graham, mgr.): Ada, Kan., 11, Hennessy 12, Kingfisher 13, Okarche 14, Geary 15, Hennessy, Tex., 18, 19, Spiz Astrello 14, El Paso 17, Tucson, Ariz., 18, Phoenix 19, Redlands, Cal., 21, San Bernardino 22.
ROUND UP (Klaw and Erlanger, mgrs.): Des Moines, Ia., 13, 14, Ft. Dodge 15, 16.
TAYLOR STOCK (F. W. Taylor, mgr.): New Bedford, Mass., 17-22.
TODD, WILLIAM, VAUDEVILLE SHOW (William Todd, mgr.): Somerville, S. C., 10-15.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Portsmouth, N. H., 13, Biddeford, Me., 14, Portland 14, 15, Worcester, Mass., 17-22.
Athol 23, Gardner 24, South Framingham 25.
NEWMANN, HYPNOTIST: Cedarvale, Kan., 12-15, Wellington, Kan., 16-22.
RAYMOND, WALTER, STOCK (Gaston F. Bastien, mgr.): Bristol, Conn., 13-15.
ST. DENIS, RUTH (Henry B. Harris, mgr.): San Francisco, Cal., 9-16.
SHEFFIELD, HOPE, CHOIR (Dr. Henry Garard, manager): Brantford, Ont., 13, Stratford 15, London 14, Chatham 15, Detroit, Mich., 16, Columbus, O., 17, Chicago, Ill., 23-25, Milwaukee, Wis., 26.

ELSIE JANIS RETURNS TO VAUDEVILLE.

Percy Williams has secured the serv'ces of Elsie Janis, who closed her season in The Slim Princess at the Globe a fortnight ago, for a short vaudeville engagement. She opened at the Orpheum, Brooklyn, Monday, and will make her Manhattan appearance at the Colonial next Monday.

QUEL.

Al. H. Woods' Thief (city company) closes Saturday night a season of thirty-five weeks at the Majestic Theatre, Jersey City. Blanche Shirley, Isabelle Sherman, Hallett Thompson, Frederic Clayton, Frank Hersome, and W. A. Whitecar were in the company.

Willis Spink (Wilson Spinkmeyer) closed his season with Adelaide French April 7 at Soldier's Home, Togus, Me. During the ten weeks' season Mr. Spink appeared in The Third Degree, Such a Little Queen, and The Mummy and the Humming Bird.

William Bartlett Reynolds, business representative for Kyrie Bellew, met with a serious accident in Philadelphia two weeks ago. Mr. Reynolds, Mr. Bellew, and Frank Conner were walking on the grounds of the Country Club when Mr. Reynolds was struck in the eye by a branch of a tree. His eye was so badly injured that he was confined in a dark room in the Walton Hotel, Philadelphia, for three days. He has returned to New York to pave the way for Mr. Bellew, who comes to the Grand Opera House in Raffles next week.

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THE AMERICAN TOBACCO CO.

AMUSEMENTS IN BOSTON

A Quiet Week in Theatres at the Hub—The Current Offerings—Benton's Gossip of Plays and Players.

(*Special to The Mirror.*)

BOSTON, April 11.—Holy Week is expected to be a comparatively quiet week in Boston theatricals, but this is certainly the first time in the memory of the oldest inhabitant that two of the leading playhouses of the city have been dark for the whole week. That is the case with the Majestic and the Shubert. At the first there was nothing booked to come in between Mrs. Carter in Two Women and The Prince of Pilsen. It had been expected that Pritzi Scholl would stay for one more week in Hello, Hello, but very late gave the announcement that it would be withdrawn to permit of rehearsals and alterations. Rumor has it that it will be revived in its revised form in Philadelphia.

The Hollis has finished its compulsory penitential season and has now resumed its course just as if Mayor Fitzgerald had never heard about The Easiest Way. The house was dark for two weeks and a half, and now it has resumed with Ethel Barrymore in her double bill of plays by J. M. Barrie—Alice Sit-by-the-Fire and The Twelve Pound Look. The first of these seen here before; indeed, it was while playing that that Miss Barrymore was taken ill and had to suspend her season, but it has been one of her favorites, and the reception given to The Twelve Pound Look could not have been surpassed in its enthusiasm.

John Craig has given up trying to announce things to follow The End of the Bridge at the Castle Square. This is the sixth week of the play.

The new play at the Globe this week is St. Elmo, which Vaughan Glaser brought here unknown a year ago, and it was so well liked that it had its stay extended to satisfy the demand.

The Aborn Opera company, at the Back Bay Opera House, continues its policy of weekly changes of bill by presenting Lucia.

The new attraction at the Grand Opera House is Billy the Kid, with Frank Dickson in the title-role.

Richard Carle's engagement at the Tremont seemed to biz business in Jumping Jupiter.

The stay of Robert Hilliard in A Fool There Was at the Boston is limited to the present week, completing a fortnight. Frank Mills and the other newcomers to the cast have been well received.

Frank Daniels is having perfectly free swing at the Colonial, for no attraction is in sight to follow The Girl in the Train, and none should be necessary.

The Commuters is now ending the second month at the Park, and there, too, is no successor in sight, and it seems to be the popular impression that The Country Boy will not have a chance to give a Boston engagement at the Park before the opening of the next season.

In the bill of the week at Keith's the attractions are Miss Minar in The Darling of Paris, Lewis Simon, the Kaufman Troupe, Barry and Halvers, Stirkney's Circus, Oscar Lorimer, Leo Ander, Annie and Effie Conley, and Dixon and Dixon.

Billy W. Watson and the Girls from Happyland are the newcomers of the week at the Howard.

At the Howard Athenæum the New Century girls are the burlesquers, while the house olio of the week is headed by Abe Attell.

Lottie Oliver, the woman wrestler, is the specialty feature of the week at the Columbia in addition to the Jolly Girls as burlesquers.

Al. Reeves and his Beauty Show made a sensation in its first engagement of the season, so that there should be a big week on the occasion of the return at the Casino.

In the bill at the Bowdoin Square are the five Durands, Hilton and Bannon, Davis and Hansen, Tip Top Trio, Oswand Le Grand, Harrison and Joyce, and May Fenton.

In the vaudeville bill at Austin and Stone's are the Hale-Bennett Trio, Tom Moran, Hellman and Hood, and the Manhattan Maids.

At the Palace are the Inad Dairy company, Van Lear and Rowe, Greene Comedy company, Kolowsky Troupe of Russian Dancers, and Douglas and Douglas.

The Waterman Trust heads the bill at the Orpheum, with Harry Brown, Al. Leonhardt, Ida Fitzsatte, Helen Pingree, and Abbott and Wylie.

The theatres have a rival this week in 101 Ranch, which came here from the far West to open its season in Boston.

Meantime Buffalo Bill is not letting the world forget that the only and original will be here May 15.

Marion D. Gilbert was successful in a double capacity at Jordan Hall 8, for the recital was given there by the dramatic department of the New England Conservatory of Music, which is under his charge, but its chief features were the presentations for the first time on any stage of two plays which he had written. One of these was the pantomime, Nita, a vividly dramatic tale of Little Italy, which showed stage management well worthy of the real stage, and the other was Out of the Shadows, which opened the evening. A Spanish Affair, by D. E. Stevens, had operatic music by George Lowell Tracy, and for the Cadet Theatricals a number of Lisa and Ninette and Nimon, music by Lisa Lehmann, was another attractive number. The general skill in pantomime and expressive stage action shown by Mr. Gilbert's pupils made this an entertainment of unusual attractiveness.

The Harvard Dramatic Club produces four new one-act plays in Cambridge and Boston this week. They are At State Line, Men Are Mortals, Mansoles, and The Scales and the Sword, and it is expected that the results of Professor Baker's course in dramatic instruction will be manifest.

Fred Frank Hale, the broker, who made quite a stir a few years ago when he married Tessie Kennedy, the actress, is a petitioner in bankruptcy, having filed the papers last week. The liabilities are stated at $144,950, with assets of $91,672. Mrs. Hale chaperoned Pauline Frederick on her voyage to Europe after her tour in Miss Hobbs.

Mario Laverani, the Boston member of the Aborn Opera company, sailed for Italy last week on the "Canopic," which had its first crush of Boston passengers Europeward. Upon that steamer were taken the scenery and costumes of the Boston production of The Girl of the Golden West, which are to be used at the International Theatre during the international exposition. The heads of the working departments of the Boston Opera company are in charge of the production, and they sailed on the "Canopic."—George E. Curren, master mechanic; Robert F. Brunton, chief property man; Edward C. Smith, chief electrician, and Madame Martha Pellegrini, who is in charge of the costumes. Before the departure a complimentary dinner was given to Mr. Curran by some of his Boston friends. This was at the Hotel Lenox, and among those on the Dinner Committee were such politicians as Street Commissioner James A. Gallivan, District-Attorney Pelletier, ex-Senator Charles H. Innes, ex-Senator James H. Vahey, and Senator Joseph P. Lomasney.

There was a novel performance of The Mikado at the Shubert one afternoon last week to aid the clubhouse fund which the Professional Woman's Club is getting up. Every character in the opera was played by a woman, and the result was certainly a novelty. The performance was of thorough interest, and reflected great credit upon Mrs. James Gilbert (Florence Bate), who coached the performers and showed the benefits of her former appearances in the work. Bertha Wesselhoeft Swift was the big hit of the performance, with the most Japanese Mikado who could be imagined. Marie Celeste, who retired from the stage when she married, came back for the afternoon, and was a capital Yum Yum. Lillian V. McDonald was a genuinely funny but self-restrained Koko, and Ernestine Fish as Pish Tush and E. J. H. McGregor Woods as Ketisha sang admirably. Out in the lobby were some Japanese maids selling programmes, and one of these quickly became a star, for it was little Ida Mulie who was the Yum Yum the first year that Boston saw The Mikado, when Richard Mansfield played Ko Ko. She had a regular reception as soon as she was recognized. Lily Carthew was another in the same group. One of the members of the Clubhouse Committee was Mrs. Guy Currier (Marie Burress), formerly leading lady in the stock company at the Boston Museum. That famous organization was well represented in one of the boxes by Miriam O'Leary Collins and Kate Byrne.

The Pi Eta boys of Harvard gave their Spring theatricals last week, and added another hit in The Cantelopers, an original musical comedy.

Judge Murray went up to the Columbia last week, saw the Bavi pictures upon which the ban was put, found Harry Farren, manager of the house, and Signor Bevi, the picture man, guilty, and then placed the case on file. After eliminating one picture, the engagement went on uninterruptedly.

Mr. Farren denies that the Columbia is going over to the Loew regime at the end of this season, as his lease of the place has five years still to run.

JAY BENTON.

PHILADELPHIA.

Lenten Dullness Darkens Three Theatres, but the Easter Offerings Are Promising.

PHILADELPHIA, April 11.—The usual Lenten dullness was evident here last week, there being comparatively few new attractions. During holy week three of the playhouses will be dark, the Lyric, South Broad, and Walnut, but they will be reopened Easter Monday, April 17. The operatic season is also drawing to a close, this fact being emphasized by the number of song birds billed for concert recitals.

The new offerings in Philadelphia last week included The Arcadians at the Chestnut Street Opera House; The Thief at the Grand Opera House; Happy Hooligan at the National, and Thomas Jefferson with its Orpheum Stock company in its annual revival of Rip Van Winkle at the Chestnut. The holdovers are The City, in its final week at the Lyric; Kyrle Bellew in Raffles at the South Broad; Alias Jimmy Valentine at the Adelphi; Madame Sherry at the Forrest, and The Fortune Hunter at the Garrick.

There are no new attractions at any of the downtown houses this week, with the exception of the dramatization of F. Marion Crawford's famous novel, "The White City," by the Orpheum Players. At the Grand, Graustark will be produced, and the old familiar melodrama, The Volunteer Organist, is on the boards at the National.

Skill and comedy were the compelling components of the Keith bill last week. Billy B. Van carries off the most laughs in the funmaking line, with the Beaumont Sisters feeding his humorous appetite. Contrasting in its richness of tone and costuming to this act is the Cortiers, a picture of Colonial days, in which ten musicians and vocalists display their versatility. Now that the local inter-league championship baseball games are on, Swat Milligan was very timely with his number. The rest of the bill had just the right variety to make it entertaining.

The Arcadians, which met with such success in other cities for the last two seasons, returned to Philadelphia last week. The initial performance was in this city during the Winter of 1909. Being different from the average run of musical shows, it is playing before large audiences at the Chestnut Street Opera House. Pretty girls, pretty costumes, pretty sayings and pretty music adequately describe this delightful English musical comedy. Frank Moulan as Simplicitas Smith is funny even in repose and shares the leading honors with Julia Sanderson, who is well known in this city, being a former member of a stock company here. She has lost none of her looks and charm, and as Eileen is one of the daintiest, most lovable little girls imaginable. Her sweet singing as well as her dancing drew deserved encores. Percival Knight, as the sad jockey who afterward turns waiter, fully realized the latent possibilities of his part. The rest of the company are all artists and ably support the stars. To my mind, The Arcadians proves that it is possible to draw big crowds to witness a clean, wholesome musical comedy that does not give even a suggestion of the risque.

In The Thief, which was artistically presented at the Grand Opera House, a lesson is carried to auditors unsatisfied with their lot and craving costly clothes and other bedecklements that should not be forgotten. Blanche Shirley has the difficult part of the kleptomaniac heroine and so well did she enact the character that the audience remained almost spellbound while she was on the stage. In the final scenes her acting was capital and it stamped her as an actress of consummate skill.

Thomas Jefferson's interpretation of Washington Irving's mythical character of the Catskills, Rip Van Winkle, at the Chestnut Street Theatre, was cordially received and warmly applauded by a large audience. Happy Hooligan entertained appreciative audiences at the National last week.

The operatic season of eleven weeks by Andreas Dippel terminated at the Metropolitan Opera House last Wednesday night with a splendid performance of Nouges' Quo Vadis. The original cast was present intact, and their singing was superb. Dalmores has rarely been heard in better voice, while Renaud and Lillian Grenville were excellent histrionically, as well as vocally. Hector Dufranne, N. Armondi, Alice Zeppilli, all sang well, and the gigantic Wheeler men did their mute parts with ability. The finale of the season will be signalized by a performance on Tuesday night of Parsifal by the Gatti-Casazza Troupe. The departure of the Philadelphia-Chicago company was unaccompanied by any announcement concerning operatic prospects of next year. The existence of the company is, of course, assured. Monday night of last week the final production of Natoma was given with the original cast, including Mary Garden, John McCormack, Lillian Grenville, Huberdeau, Sammarco, Dufranne, Nicolay, Crabbe, and Preisch. Every one of the now familiar and beautifully melodious principal solos was greeted with an enthusiasm that proves conclusively that this opera will continue to command the attention of the public. On Tuesday night there was a revival of Ponchielli's spectacular opera, La Gioconda, by the New York company, including such stars as Louise Homer, Emmy Destinn, Martin, Amato, Segurola, and others.

Society is taking an active interest in a number of amateur attractions for charity. On Friday night in the ballroom of the Ballevue-Stratford, the sons and daughters of the social leaders produced the Legend of Britomart, under the direction of Mrs. Lewis Brinton. Rehearsals are being held daily for Professor Napoleon, a musical extravaganza, to be given by an immense cast and chorus in May at the Opera House. On April 27 the Philadelphia Operatic Society will stage a double bill, consisting of Maritana, an opera, by William Vincent Wallace, and The Dances of the Pyrenees, music by Celeste D. Heckscher.

The week of April 17, the Mask and Wig Club of the University of Pennsylvania will give their annual production. The Innocents, at the Chestnut Street Opera House. Fritzi Scheff will open at the Lyric, and Henry Miller will be seen in The Havoc at the South Broad the same week.

The darkened Walnut will again be illuminated next week for the premiere of Margaret Mayo's new play, Behind the Scenes. It is said that its success will rival that of her other play, Baby Mine. On April 19, at the Academy of Music, there will be two recitals. Madame Schumann-Heink will sing and Julius Falk will play in the afternoon, and Madame Johanna Gadski will give a recital in the evening.

The advance man of Ranch 101 has been here all week and his circus and show will open April 17 for one week. It will be immediately followed by Buffalo Bill and Pawnee Bill's combined shows.

For two years the theatregoers of this city have been awaiting the appearance of the Liebler and company production of Joseph Medill Patterson and Harriet Ford's play of newspaper life, The Fourth Estate. Manager Grant Lafferty of the Chestnut Street Theatre was among visitors to New York who had seen the piece, and when he ascertained that the play was not destined for an engagement here, he began negotiations with Liebler and Company, with the result that he has obtained the original production for the Chestnut beginning on Easter Monday afternoon, April 17. All the leading members of the Orpheum Players will have roles in the play, and, in addition, there will be in the cast several members of the Liebler Company, especially engaged because of the fact that they are "types" and are thus important in the creation of "atmosphere."

J. SOLIS-COHEN, JR.

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Send photographs; give height and weight, and state full experience.

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(Makers of the well-known Lubin Moving Picture Films)

BALTIMORE.

All the Regular Theatres Dark Holy Week—Current Attractions at Other Houses.

BALTIMORE, April 11.—Not for months have things been as dull as they are this week, which finds all of the first-class legitimate houses dark, with the possible exception of the Auditorium, which offers Ellsworth's Illustrated Lectures of Oberammergau, the Passion play, and its players. In the past only the Academy of Music closed its doors during Holy Week, but this year all three houses decided to remain dark.

Manager Schanberger should receive the thanks of the local theatregoers for coming to their rescue this week in providing a bill of unusual merit for the Maryland Theatre, headed by Irene Franklin. Others on the bill are Quinlan and Richards, Bert Fitzgibbons, Deaur and Price, Fred Huston, Lane and O'Donnell, Arnaldo Brothers, and Julia Frary, a Baltimore girl, who makes her re-entrance into vaudeville this week after her engagement with The Slim Princess.

The Boston Players ventured into new fields this week and offered their patrons Uncle Tom's Cabin, the first time this play has been in stock for a number of years in this city.

Black Patti and her co. will be seen for one week at Holliday Street Theatre, Week 16-22 Paid in Full.

Rose Sydell and her London Belles are seen at the Gayety this week. Next week, the Behman Show.

The Big Review, with one of the best cos. seen at the Monumental Theatre this season, opened a week's engagement Monday to big business. Next week, Jardin de Paris.

The New Theatre offers quite an attractive bill this week, and the audiences are quite as large as during the opening week. The same thing can be said of the Victoria.

Jerome Renner, a Baltimore boy, has returned to town and joined the Harold Meade Stock co. at the Victoria Theatre, playing leading juveniles. Mr. Renner was formerly connected with the Page Stock co. in this city and Richmond, and also filled a successful engagement with the Boston Players at the Savoy earlier in the season.

Rehearsals are progressing for the production of 1492 by the Paint and Powder Club boys, under the direction of William Rochester, at Albaugh's Theatre April 16, 17, 18 and 19, and a very creditable performance is looked for.

J. BARTON KERRIS.

SUNDAY BENEFITS.

About $3,000 was realized from the concert given at the New Theatre Sunday afternoon for the benefit of the New York Symphony Orchestra's pension fund. Walter Damrosch directed and Johanna Gadski was soloist.

Lew Fields gave a benefit performance at the Broadway Theatre Sunday for the benefit of the Sanitarium for Hebrew Children. About $5,000 was realized. Lube Merof, Mazie King, Cliff Gordon, Stella Mayhew, Grace La Rue, Tom McNaughton, and Lew Fields and company appeared.

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

HIPPODROME
Entire Block, 6th Ave. 43d-44th Sts. Evgs. 8. Daily Matinees at 2. Best Seats, $1.00
Gigantic Entire New Triple Production
MARCHING THROUGH GEORGIA
BALLET OF NIAGARA
THE INTERNATIONAL CUP
12 NEW CIRCUS ACTS

WILLIAM COLLIER'S **COMEDY** THEA. 41st St. bet. Broadway and 6th Ave. Tel. 5194 Bryant. Evgs. 8:15; Matinees, Tuesday and Saturday, 2:20.
LEW FIELDS Presents
William Collier
Mon., Tues., Wed. Evgs. and Tues. Mat., LAST TIMES
I'LL BE HANGED IF I DO
Thurs., Fri., Sat. Evgs. and Sat. Mat.,
THE DICTATOR
By Richard Harding Davis.

HACKETT Thea., 42d St., W. of B'way. Telephone, 44 Bryant. Evgs. 8:15. Matinees, Thursday and Saturday, 2:15.
LAST WEEK AT THIS THEATRE
Moves to The Playhouse, Mon., April 17
WILLIAM A. BRADY (Ltd.) Presents
OVER NIGHT
A Farcical Comedy
By PHILIP H. BARTHOLOMAE

LYRIC 42nd St., W. of B'way. Tel. 3216 Bryant. Evgs. 8:15. Mats. Wed. and Sat. 2:15.
LIEBLER & CO.'S Production of
THE
DEEP PURPLE
By Paul Armstrong and Wilson Mizner

LEW FIELDS' **HERALD SQR.** B'way & 35th St. Tel. 2485 Murray Hill. Evenings 8:20.
Matinees, Wednesday and Saturday, 2:20.
HENRY W. SAVAGE Offers
A GREAT SPECTACLE—A GRIPPING DRAMA—A MORAL LESSON
EVERYWOMAN
The Modern Morality Play, by Walter Browne. With Special Musical Setting
By GEORGE WHITEFIELD CHADWICK

WEST END 125th, W. of 8th Av. Tel. 2004 Morningside. Evgs. 8:15. Mats. Wed. & Sat., 2:15. Wed. Mat., $1.
MME. KALICH
In a revival of
THE KREUTZER SONATA
Week of April 17
MADAME X

WINTER GARDEN
Broadway and 50th St. Tel. 421 Col.
CONTINENTAL IDEA OF VARIETE AND MUSIC HALL
Evening Prices from 50c. to $2.50. Matinees, Tuesdays, Thursdays and Saturdays, 50c., 75c., $1.00 and $1.50—No Higher.
REFRESHMENTS SERVED
SMOKING ALLOWED
Special Sunday Night Concerts, Prices, 50c. to $1.50.

39th STREET THEATRE, 39th St. near Broadway. Tel. 413 Bryant. Evenings, 8:15. Matinees, Wed. and Saturday, 2:15.
SAM S. and LEE SHUBERT
OFFER
JOHN MASON
In AUGUSTUS THOMAS' Greatest Work,
AS A MAN THINKS
Extra Matinee—Monday, April 17—Easter Monday.

MAXINE ELLIOTT'S THEATRE, 39th Street, bet. B'way and 6th Av. Tel. 4985 Bryant.
Evgs. 8:30. Matinees Wed. and Sat. 2:30.
LAST TWO WEEKS
The Authors' Producing Company Announces
CHARLES KLEIN'S Greatest Play
THE GAMBLERS
with GEORGE NASH

BROADWAY THEA. Broadway and 41st St. Tel. 101 Bryant.
Evenings 8:15. Matinees Wednesday and Saturday, 2:15.
LEW FIELDS
IN
THE HEN-PECKS
LEW FIELDS' NEW MUSICAL COMEDY PRODUCTION

CASINO Broadway and 39th Street Tel. 3846 Murray Hill
Evenings at 8:15. Mats. Wed. and Sat., 2:15.
The MESSRS. SHUBERT Offer
LOUISE GUNNING
IN
THE
Balkan Princess
London and New York's Latest Musical Hit.
Extra Matinee—Monday, April 17—Easter Monday.

MAJESTIC Broadway and 59th St. Tel. 3800 Columbus.
Evenings, 8:30. Matinees, Wed. and Sat., 2:30.
Prices, 25c. to $1.50. Wed. Mat., Best Seats $1.
2d Year in New York
WM. A. BRADY (Ltd.) Announces
Direct from Daly's Theatre,
BABY MINE
By MARGARET MAVO
Extra Matinee—Monday, April 17—Easter Monday.

NEW YORK THEATRES.

EMPIRE B'way, & 40th St., Eve. at 8:20. Mat. Sat. only, 2:15.
WM. GILLETTE Positively Farewell Appearances
THIS WEEK (SAT. MATINEE) SHERLOCK HOLMES
Week of April 17—Held by the Enemy
POSITIVELY FAREWELL WEEK
Beginning April 24
Monday and Tuesday.... The Private Secretary
Wednesday Matinee..... Secret Service
Wednesday and Thursday.. Too Much Johnson
Last Night, Friday, April 28—A gala performance

LYCEUM 45th St. nr. B'way. Tel., 546 Bryant. Evenings, 8:15. Matinees, Thursday and Saturday, 2:15.
DANIEL FROHMAN, Manager
HARRISON GREY FISKE Presents
MRS. FISKE
And the Manhattan Company in
MRS. BUMPSTEAD-LEIGH
A New Comedy in Three Acts
By Harry James Smith.

CRITERION B'way, 44th St. Eve. at 8. Mats. Wed. and Sat. at 2. Charles Frohman, Manager.
JOSEPH M. GAITES' Spectacular Production.
With Tyrone Power, Constance Collier, Arthur Forrest and 50 others.
THAIS
The story of a sinner who became a saint and a saint who sinned.
Unequalled Since BEN-HUR

KNICKERBOCKER Broadway and 38th Street.
AL HAYMAN & CO. Proprietors
Evenings at 8:15. Mats. Wed. and Sat. at 2:15.
(Prelude spoken at 2:15 and at 8:15)
Last Week for the Present
CHARLES FROHMAN Presents
MAUDE ADAMS
In Edmond Rostand's Play
CHANTECLER
April 17—RALPH HERZ in DR. DE LUXE

HUDSON Theatre, 44th St., near B'way Evenings at 8:15.
Matinees Wednesday and Saturday at 2:15
HENRY B. HARRIS - - Manager
DAVID BELASCO presents
Blanche Bates
In a New Farcical Romance
NOBODY'S WIDOW
By Avery Hopwood

WALLACK'S B'way & 30th St. Evgs. 8:20 Matinees Wed. & Sat. 2:15
Popular Wednesday Matinee, 50c. to $1.50.
LIEBLER & CO.'S
PRODUCTION OF
POMANDER WALK
A New Comedy by LOUIS N. PARKER.

NEW YORK THEATRES.

GAIETY B'way & 46th St. Evgs. at 8:30. Mats. Wed. and Sat. at 2:30.
"A laugh in every line."—World.
"A whole carload of fun."—Chas. Darnton, Eve. World.
HENRY W. SAVAGE Offers
A PULLMAN CARNIVAL IN THREE SECTIONS
EXCUSE ME
By Rupert Hughes'
Seats 10 Weeks in Advance.

GEO M. **COHAN'S** THEATRE, Broadway & 43d St. Evgs., 8:15.
Matinees, Wednesday and Saturday
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

NEW AMSTERDAM THEATRE W. 42d St. Evenings, 8:15. Mats. Wed. and Sat.
KLAW & ERLANGER Present
THE PINK LADY
A New Musical Comedy from the French of "Le Satyre." Book and Lyrics by C. M. S. McLellan. Staged by Julian Mitchell and Herbert Gresham. Music by Ivan Caryll.
LARGE ORCHESTRA AND COMPETENT CHORUS

LIBERTY THEATRE, 42d St., West of Broadway. Evenings at 8:15 Matinees Wednesday and Saturday at 2:15
KLAW & ERLANGER, - - - Managers
WERBA & LEUSCHER present
THE BEWITCHING PRIMA DONNA
"EVERY SONG IS AN ENCORE."—Eve. World.
Seats on sale 3 months in advance.
CHRISTIE MACDONALD IN THE SPRING MAID
From the German of Wilhelm and Willner, by H. B. and R. B. Smith. Music by R. Rodgers.

BELASCO THEATRE, West 44th Street, near Broadway
Evenings 8:30. Regular Matinees Thur. and Sat.
7th month and still playing to capacity houses at every performance
DAVID BELASCO Presents
THE CONCERT
Herman Bahr's Comedy.
American Version by Leo Ditrichstein.

REPUBLIC THEATRE, W. 42d St., near Broadway, Evenings at 8:15. Matinees, Wednesday and Saturday, 2:15.
DAVID BELASCO Manager
FOR THREE WEEKS ONLY
DAVID BELASCO Presents
FRANCES
STARR
IN EUGENE WALTER'S GREAT PLAY
THE EASIEST WAY

FOR THE FIRE SUFFERERS.

The Theatrical Managers of New York Again Display Their Charity.

Two huge variety entertainments were given in New York within the past five days for the benefit of those who suffered from the recent Washington Place calamity. On Friday, April 6, the Shuberts and their allies, Daniel V. Arthur, Henry W. Savage, William A. Brady, and Lew Fields offered a lengthy bill at the Winter Garden. The entertainment lasted from one o'clock till six. Al Jolson, of the Winter Garden company, was master of ceremonies, and announced the various acts. The different numbers included the second act of Everywoman from the Herald Square, Lew Fields and company from the Broadway in the barber shop scene from The Hen Pecks, the first act of The Gamblers from Maxine Elliott's, "Arms and the Man" number from The Balkan Princess at the Casino, Dazie and Bonfiglio in the ballet of pierrots and harlequins from the Winter Garden, the Zebra Dance from Madame Troubadour, the Hess Sisters from the Winter Garden, the Gosch Sisters from the Hippodrome, De Wolf Hopper and Louise Dresser in a song from A Matinee Idol, Thomas Wise and Douglas Fairbanks, John Mason, Cliff Gordon, Melville Ellis, Nella Bergen, Edith Wynne Matthison, and Stella Mayhew. The gross receipts were over $2,000. Madame Tettrazzini sent a check for $200, W. H. Leahy, her manager, contributed $100, and E. H. Sothern donated $50.

Yesterday afternoon another benefit was given at the Metropolitan Opera House by a committee of theatrical managers, including Percy Williams, chairman; Emelio Gatti-Casazza, Alf Hayman, Winthrop Ames, William Harris, John Brown, Arthur Hammerstein, Marcus Loew, Sam H. Harris, E. D. Miner, William Hammerstein, and Charles Burnham, ex-officio. Immediately upon an announcement that such a benefit was to be given artists and managers generously responded. The following volunteered their services: Emmy Destinn, Johanna Gadski, Louise Homer, Marie Rappold, Bernice de Pasquali, Leo Slezak, Antonio Scotti, Dinh Gilly, William Gillette, George M. Cohan in the title-role of Get-Rich-Quick Wallingford, Constance Collier, Tyrone Power, and Arthur Forrest in the third act of Thais through the courtesy of Joseph Gaites; Blanche Bates, Emma Trentini and Orville Harrold in several numbers from Naughty Marietta, through the courtesy of Oscar Hammerstein; Christie MacDonald in a number from The Spring Maid, and Nora Bayes and Jack Norworth from the Little Miss Fix-It, through the courtesy of Klaw and Erlanger; George (Honey Boy) Evans, McIntyre and Heath, Victor Moore, Montgomery and Moore, Emma Carus, Lillian Shaw, Maggie Cline, Belle Blanche, Grace Hazzard, Howard and North, Cressy and Dayne, McMahon and Chappelle's Pullman Porter Maids, Tempest and Sunshine, Rooney and Bent, Rice and Cohen, Winsor McCay, Adeline Genee, and Elsie Janis and Leo Ditrichstein. The amount of the receipts has not yet been published. Edward Seidel was general stage director and William Seymour was director of all other features.

CUES.

Mrs. Aphie James, widow of Louis James, will begin rehearsals next week in Mrs. Frances Hodgson Burnett's play, Judy O'Hara. Mrs. James will play the title-role. A company is being engaged to support her.

Frederick Stanhope, assistant producer at the New Theatre, has been engaged by George C. Tyler to act as stage-manager when the playhouse opens next Fall under Mr. Tyler's management. Mr. Stanhope will sail for England on the *Coronia* April 12, to be present at H. Beerbohm Tree's Shakespearean festival at the time of the coronation, and will later meet and confer with Mr. Tyler on the latter's return from Biskra.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MONTGOMERY.—GRAND (H. C. Fourpaugh): Polly of the Circus March 27 delighted large audience. The Fortune Hunter 29; excellent attraction; more than pleased; very large audience. The Three Twins 13.—MAJESTIC (J. K. Gooch): James K. Hackett in The Prisoner of Zenda 29; very satisfactory, to packed house. Louis Mann 4.

MOBILE.—THEATRE (J. Tannenbaum): The Three Twins, with Victor Morley and Bessie Clayton, 10.—LYRIC (Gaston Neubrik): Louis Mann in The Man Who Stood Still 3; excellent co., to good business. Mordant-Atwell Stock co. opens a five weeks' engagement 17 in Beauty Mary Ann.

SELMA.—ACADEMY (William Wilby): Three Twins 14.—ITEM: House will be converted into a moving picture theatorium for the summer months under management of Robert Wilby.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (J. Buttrey): Robert Edeson in Where the Trail Divides March 27; excellent co.; good business. The Climax (return) 31 pleased a fair house. Madame Sherry 4.—NEW PRINCESS (J. Frank Rachel): The best bill this season 27. Jennie Cooper, Jeanette Du Free, Four Nonette Midgets, Ave and Copeland, and Jack Gardner and co.; splendid business.

LITTLE ROCK.—CAPITAL (Fred Peronell): Robert Edeson in Where the Trail Divides March 27; good performance, to good business. May Robson in The Rejuvenation of Aunt Mary 28; enjoyed by good business. The Climax 31; performances good, to fair business. Madame Sherry 5, 6.

CALIFORNIA.

SAN FRANCISCO.

Francis Wilson's Second Week Here—Tillie's Nightmare Makes Good Record.

The Columbia has Francis Wilson in the second and last week with The Bachelor's Baby to big business. Ruth St. Denis in Hindu and Egyptian Dances is billed for next week, with a \$1.50 and increased orchestra.

The Alcazar is doing a very satisfactory business during Mary Pickford's engagement, and the patronage of this house are greatly enthused by the cleverness of the star. The Old Homestead succeeds the boards this week with The Marriage of Kitty advertised as the next production.

Belasco, Maxine Brandon has the folks of the parish going." Tillie's Nightmare at the Savoy is packing the house nightly, and a continuous round of laughter is the rule. The co. is very large with a high-class personnel. The house will be sold out during the entire engagement. This attraction will not appear in Oakland or in any other California city.

Ray Cox, of the headliner at the Orpheum, while Maida Girard and Miss Gardner occupy the middle spaces at the Empress.

Ysaye Maison will give concerts here and at Oakland during this week.

Dreamland Park opened the season 1, 2 with Ben Pickhoff and his band.

Estelle Jewell and Thurston Hall will follow Mary Pickford at the Alcazar. She was the first stock star to appear in this city after the great fire, opening at the Colonial, now the Savoy.

A. T. BARNETT.

LOS ANGELES.

The Girl from Rector's Took a Week's Vacation —Florence Reed Returns.

The Girl from Rector's paid its second visit to this city within a year, opening at the Auditorium March 27 for a week's run, but due to the action of the city prosecuting attorney was denied the privilege of fulfilling its engagement. At the Majestic 26-1 Lew Dockstader and his large co. of burnt cork comedians have enjoyed a good week's patronage. In the co. are several good singers, with tenors predominating.

Pawn to Earth, a new play by Mr. Lawshe, of New York, was given its first performance on any stage at the Belasco Theatre 27. McKee Rankin has staged the drama and is playing one of the principal roles. Suffice it to say that this simple picture of the Kentucky mountains has created sufficient interest to run for a second week. A complete review will be given in next week's letter.

At the Burbank 26-1 quite a funny play, entitled Mrs. Temple's Telegram, is exciting attention. This humorous drama is quite unusual and is splendidly well played by the Burbank Stock co. Fred Gamp gives a very droll portrayal of Prentiss Weller. The role of Jack Temple is assumed by A. Byron Beasley and is handled by that favored actor in vigorous style. By the way this is Mr. Beasley's last week at this theatre before accepting his engagement in Chicago. Grace Travers is a most convincing sweetheart and ably portrays the spunky Mrs. Temple. Mr. Lang is inimitable in his characterization of the sly servant. Then there is Howard Scott, cast as a former English Army man, and Charles Ruggles, making another hit in a remarkable bit of character work. Susanne Grieve is girlishly keen as the sister. Dorothy, Kemmerly the piece is complete and good houses bear testimony to their appreciation.

Florence Reed, who made such a success as leading woman with the Belasco Stock co. two years ago, has returned to fulfill an engagement as leading woman for the next four weeks, during which time she will replace Marjorie Rambeau, who will take a vacation. Miss Rambeau will spend most of her time recuperating on a ranch near San Diego. She will remain at the Belasco Theatre probably in the new play by Mr. Lawshe, called The Woman of It.

The Mason Opera House has been dark the past week, but will reopen 10, probably with May Robson.

Henry Miller, Jr., son of the well-known actor Henry Miller, is to become a member of the Belasco Theatre Stock co. in the very near future. As to whom he will replace has not yet been made public.

It seems that Jim Morton, the monologist, now playing at the Los Angeles Theatre, took the trip to Catalina Island one day this week and it apparently left him in a very unsettled condition. He declares that he will never make this trip again unless some railroad co. spans the Pacific with a thirty-mile bridge.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Madame Sherry March 20, 31; great production; house completely sold out at every performance. Francis Wilson in The Bachelor's Baby 3-5.—LIBERTY (H. W. Bishop): Bishop's Players presented The Lottery Man 27-1; satisfactory performance; capacity houses. The Melting Pot 2-9.—ITEMS: David Kirkland has joined the ranks of the Liberty Stock co. and will play second leads and heavies.—George Friend, who for the past five years has been one of the most efficient and most popular members of the Liberty Stock co., has resigned and in the future will devote his entire time to the real estate business.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Gertrude Elliott in The Dawn of To-morrow March 21 to well-filled house. Frederick Warde in Julius Cæsar 24; splendid production to good business. Madame Sherry 27. The Climax 30.

MARYSVILLE.—THEATRE (Frank C. Atkins): The Merry Widow 3, with Mabel Willer and Charles Meakin, and an excellent supporting co., to largest audience ever assembled in a playhouse in this city; great performance.

COLORADO.

DENVER.

Edward Terry in Sweet Lavender Well Received —Good Offerings at the Tabor.

The Girl in the Taxi was well presented to good business at the Broadway March 27-2. The entire co. was capable, and Miss Bigelow, "the Girl," was unusually so, she was also gorgeously gowned. Blanche Ring in The Yankee Girl 3-9.

The Auditorium offered Edward Terry in Sweet Lavender, Liberty Hall, The Toymaker of Nuremberg, The Magistrate, and Flander's Widow 27-2 to good business.

A Gentleman from Mississippi played to good business at the Tabor 26-1. Field's Minstrels 2-8. Father and the Boys 9-15.

Good bill at the Orpheum 3-9, headed by Fanchon Ward, includes Madame Vallecita, Frank Tinney, John P. Rogers, and Mark Hart. Nest and Star, Lawson and Namon, and Schrode and Mulvey.

Dan Sherman, Mabel De Forest and co. head the Majestic offering 1-7. Other acts are: Caine and Odom, the Rosaires, Cycling Brunettes, Lester and Kellett, Nelson, and Rose Booth.

W. EARL ALKIRE.

COLORADO SPRINGS.—GRAND (S. N. Nye): The Girl in the Taxi March 23 to good patronage; co. excellently balanced; supported Bobby Barry well throughout. A Gentleman from Mississippi booked 25, was obliged to cancel. Ruth St. Denis and co. 28. Al. G. Field's Minstrels, matinee and night, 1.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yeaton): Virginia Lewis co. March 27, 28; fair, to large houses. Plays: Mabel Heath and My Dixie Girl. The Lasers co. 31-3; feats of magic pleased good houses.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): The Aborn Opera co., with Edith Bradford, Bertha Davis, Domenico Russo, Edith Helena, and George Shields completed a three days' engagement, meeting with general approval March 30-1. The Aborn co. presented Martha and Faust 1, matinee and evening to packed houses. They will be welcomed again. The Hartford Saengerbund 3, in its annual concert, assisted by the Flonzaley Quartette, appeared before a large audience. August Weidlich, the able conductor, won new laurels. The organization is very popular here, having won many prizes. The Traveling Salesman 4, played to a big house, with original cast. Frank MacIntyre and Gertrude Coghlan, return engagement, George (Honey Boy) Evans pleased a good-sized audience 8 with his minstrels, which included the ever-popular James J. Corbett, Vaughn Comfort, Sam Lee, Clarence Marks, Felree Keegan, all of whom scored hits. William Hodge 6-8; made good in The Man from Home with Dodson Mitchell, Madeline Louis, Rehlin P. Gayer, George Le Guere, and Herbert MacKenzie.

A. DUMONT.

BRIDGEPORT.—PARK (Shea Theatres Co.): Except for the star and a few members of the chorus, Jumping Junter March 30 proved decidedly less lively than its name. Business was fair. McFadden's Flats 31, 1; far below the standard of its original production, except the hardworking yellow kids, who were funny as ever. James J. Corbett and George Evans shared honors with the Honey Boy Minstrels 3. A smaller audience than the play deserved saw William Hodge in The Man from Home 4. John Hyams and Leila McIntyre in The Girl of My Dreams 7. Seven Days (return) 8.—POLI'S (L. B. Garvey, res. mgr.): The Solis Brothers Mexican Quartette was the most popular act 8-8, although Joe Maxwell's Night in a Police Station was the presumed big number. Amoros Sisters the "added feature." Others in the bill were: Juggler Hoffman, McGinnis Brothers, Leonard and Whitney, and the always-popular Nichols Sisters.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (John Reynold): The Forbes Stock co. 2-8 revived The Two Orphans. Justina Wayne's Louise was most effective and showed how cleverly this actress can avoid overplaying an emotional part. The La Frochard of Margaret Gallagher was realistic enough to satisfy the most exacting. Max Desmond made a most excellent Henriette, and handsome Frank Fielder as Pierre so suit his personality as to be unrecognizable without the aid of the programme. Lawrence, who staged and directed the production, is deserving of a great deal of credit for the careful and masterly manner in which the entire play was presented. He also undertook the part of Jacques, and having played in the original co. no comment on his work is necessary.—ITEMS: Next week the Alhambra will be dark, owing to extensive renovating and improvements, both on the stage and in front, but will reopen again 17 with The White Sister.—Thaddeus Gray and Pearl Gray closed 1.

NORWICH.—POLI'S (J. W. Rask, res. mgr.): Charlie's Aunt was given a capital performance for week of 3. Wilson D. Stedman in the title-role was very funny, and the other members of this fine stock co. were fitted with parts that gave them opportunities for the display of their comedy talents. Next week, The Village Postmaster, produced with all the special scenery and effects that are being used this week by the Spooner co. in New York. Mr. Stedman, the leading man, will retire at the end of the present week, to accept a similar position in a stock co. at Wheeling, W. Va., and his place will be filled in the Poli co. by Chauncey Wallace, an actor of excellent reputation; business very good.

MERIDEN.—POLI THEATRE (Thomas Kirby): Bright Eyes March 24 to a large and well-pleased audience. Henry Miller in The Havoc 25, matinee and evening, to good business; pleased. The Wolf 27; fair business. The Travelling Salesman 29 to good business. Gay Matilda 31 to good business; pleased. Richard Carle 1. The Girl of My Dreams 5. Evans' Minstrels 7. Madame X 13.

WATERBURY.—POLI'S (Harry Parsons): The Travelling Salesman March 30; fair-sized house. Hortense Nielson in A Doll's House 31 pleased. The Wolf 1; large audience. William Hodge in The Man from Home 3; good business; pleased. Evans' Honey Boy Minstrels 4; large audience. The Girl of My Dreams 6. Madame X 12. Margaret Anglin in Green Stockings 14.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): U. T. C. 4; repeated phenomenal business of last season in spite of a driving storm, with big matinee. Hoyt's Musical Comedy co. 5-8.—ITEM: I. Therrien, cornetist, with U. T. C., of this city, greeted friends.

NEW BRITAIN.—BUSSWIN LYCEUM (T. J. Lynch): Motion pictures 2 to good house. George Evans' Honey Boy Minstrels 6 pleased good audience.—KERNEY'S (P. E. McMahon): Vaudeville and pictures 3-8; good returns.

DANBURY.—TAYLOR'S OPERA HOUSE (F. J. Martin): The Traveling Salesman March 31 pleased good house.

GEORGIA.

ATLANTA.—ORPHEUM (George P. Curran, res. mgr.): Polly of the Circus, with Ida St. Leon in the title-role, March 29; two performances; good co.; fine business. The Fortune Hunter, with Fred Niblo, 2-8. Mary Garden 7, 8.—GRAND (Eugene L. Perry, res. mgr.): Emma Bunting Stock co. presented In the Bishop's Carriage 27-1 to crowded houses; Emma Bunting was special favorite. The Christian 2-8.—LYRIC (H. L. De Give and Hugh Cardoza, res. mgrs.): The Wolf 27-1; with an excellent cast; playing to good business. Her Son 2-8.

AUGUSTA.—GRAND (Richard Taut, res. mgr.): Mabel Paige co. March 27-30 to medium business; pleasing performances; presenting A Bachelor's Honeymoon and The Game. Polly of the Circus 4; crowded house; well pleased. The Fortune Hunter 15. The Three Twins 26. The Flirting Princess 27. Augusta Musical Festival 24, 25.

MACON.—GRAND (D. G. Phillips): Polly of the Circus March 30; splendid co., to good business. James K. Hackett in The King's Game 4 pleased moderate business. Herbert Thayer in The Man on the Box 6. The Fortune Hunter 7, 8.

NEWNAN.—AUDITORIUM (C. L. Baker): Uncle Zeke 3.—UNDER CANVAS: New Olympic Shows March 27-1; fair attractions, to good business considering that this is not carnival season for the South. Brown, Bowers and Richardson's Minstrels 7.

ALBANY.—RAWLINS (A. C. and L. E. Gortatowsky): Virginia Harned March 27 to capacity; splendid performance; well received. James K. Hackett 6.

DUBLIN.—OPERA HOUSE (H. P. Anderson): Mabel Paige co. 1, 2 in A Bachelor's Honeymoon and The Game; excellent co. Man on the Box 4.

IDAHO.

BOISE CITY.—PINNEY (Walker Mendenhall): The Arcadians 1; one of the biggest and best cos. ever here; greeted by a S. R. O. house and highly appreciated. Ruth Thorp entirely enthralled the audience. Others who pleased were: Alice Russon, Johnny Osborne, and Gilbert Childs. The Squaw Man 6, 7. The Spendthrift May 15. A Winning Miss 17. Paul Gilmore 20. The Old Homestead June 13.—TURNER: Reopened March 27 by the Ilse Stock co. in From Rags to Riches. The Senator's Daughter 31; fine co. and good business.—ORPHEUM (Flinn and Revor): Pictures and team work with Murphy's Educated Dogs; best ever seen; business good.—OAKS: That always offered good pictures; forced to the wall because of high rent; good people.—ITEMS: More than capacity.—BIJOU, LYRIC, 1818, and NEW BOZ: All doing well.

NAMPA.—OPERA HOUSE (R. E. River): Ole Olson March 27 to fair house. The Squaw Man 8. The Spendthrift May 17. Paul Gilmore 27. The Old Homestead June 14.

CALDWELL.—OPERA HOUSE (A. F. Isham): Harwood March 26-28; light business.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): Grace Hayward Associate Players in stock 3-8 in Girls; good; capacity. Two Orphans 10-15. Grace Hayward was a favorite again this week in the role of Pamela Gordon. Charles W. Dingle as Edgar Holt showed his talent as a comedian, playing cleverly throughout. Dorothy Redding made good as usual, with her Violet Lansdowne. Mary Hill was well received in the part of Kate West. Olive Keckley made a decided "hit" with the role of the stunning Mrs. Dennett. Laurette Allen was capital as Lucille Purcelle. George H. Sprague got the laughs in the hands of Harry Scott. Eugene McGillan was finished and clean cut in the role of Frank Loot. David Marlowe was excellent as Mr. Dennett. Robert Jones gave a good bit as the janitor. Minor bits well taken.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): William Grew Stock co. pleased fair business March 27-1 (except 28). The Sweetest Girl in Paris 26 delighted the record audience for musical comedy. William Grew Stock co. pleasing good business their last week in The Circus Girl 2-5, and The Sweetest Girl in Dixie 6-8. Katie-Did 4, and pleased capacity. The Gay Morning Glories 18. The House Next Door 22. Days Lewis in Don't Lie to Your Wife 26.—ITEM: Arthur Dohm, the popular treasurer of the Chatterton, has resigned for the balance of season, owing to sickness, and is succeeded by Forrest Farrell.

PEORIA.—MAIN STREET (R. C. Burroughs): Harvey Stock co. presented Bowser's Baby 2-8. Mr. Catton as Colonel Bowser. Richard Carlyle as Malvin Meekman, Mr. Tucker as Professor Maltby, Maurice A. Waldron as Travis Dale, James K. Dunseith as Tim, Miss E. Scott Regan as Mrs. Bowser, Lucy Neill as Mrs. Meekman, and Miss Hampton as Rose Walters gave huge satisfaction; good business the rule.—MAJESTIC (Henry Sandmeyer, Jr.): Daniel Boone on the Trail March 30-1; old-fashioned melodrama; pleased. Martin's U. T. C. 2-5; fair business; co. good. The House With the Green Shutters 9-12. Ben-Hur 13-16.

TAYLORVILLE.—ELKS' (Jerry Hogan): The Hickman-Bessey Stock co. March 27-1; well-balanced co., to good business. Plays: One Girl in a Thousand. The Tenderfoot. Wife in Name Only, The Right of Might, Charity Ross, and Prince Jack. College Days (local) 16.—ITEMS: John Sansone, who is a member of the Sansone Amusement Co. and a part owner of the Colonial Theatre at Keokuk, Ia., has leased the Elks' Theatre for the Summer season, and will put on pictures all open dates.—Mr. Hogan will continue to book road attractions.

SPRINGFIELD.—MAJESTIC (C. H. Rumseye): The Sweetest Girl in Paris March 26; excellent, to packed house. Daniel Boone on the Trail 27-29 drew well and pleased. Sure Shot Sam 30, 31; fair co. and business. Katie-Did 2 pleased large audience. In the Bishop's Carriage 6-8. The Man on the Box 9-12.—CHATTERTON (C. Houck): Cow Puncher 26-1; fair co. and business. Christine Miller and Carl Bernthaler, pianists, 7.

AURORA.—OPERA HOUSE (Charles Lamb, res. mgr.): The Girl of the Mountains 2. The Gay Morning Glories 7. Madame Sherry 10. The House Next Door 19. Tempest and Sunshine 30.—STAR (Frank Thielen): Daly Stock co. March 27-2 pleased capacity in Master and Man and The Girl of the Streets.—FOX (J. J. Rubens): Attractive vaudeville bill 27-2 to turn away business.

ELGIN.—STAR (Thielen and Prichett): Sherman Stock co. 2-9; excellent business and the co. made a big hit.—ITEMS: Walter Ayers, formerly owner of a stock co. at Houston, Tex., and a strong character man, has joined the Sherman Stock co.—Bertha Davidson has left the Elgin Sherman Stock co. and has joined the Rockford co.

QUINCY.—EMPIRE (W. L. Bushy): The Morgan Stock co. opened 2-8 in Under Arizona Skies to large and well pleased audiences. Breckenridge Stock co. 16-22 (except 17, 18). Careless Cupid 17, 18 (local). Al. H. Wilson 23. Grace Baird Stock co. 24-27. Midnight Sons 28. The House Next Door 30. Henry Kolker May 1.

STERLING.—ACADEMY (George Olmstead): Frank E. Long in Lena Rivers, Mother, Thorns and Orange Blossoms, Sweet Clover, The Lost Trail, and The Parson's Wife March 27-1; pleased good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): A Bachelor's Honeymoon March 26; business and satisfaction fair. Miss Nobody from Starland 30; large and highly-pleased attendance. House Next Door 31.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Loop and Dysart): Girl of the Mountains 1; good, to fair house. Gay Morning Glories 2; fair, to fair house (second time here). The Passing of the Third Floor Back 12.

NEW BROADWAY.—ITEMS: Policy changed from burlesque, but future unsettled.—The Eagle, formerly vaudeville and pictures, will reopen soon with a burlesque stock co. Name changed to the Star and Garter.

CAIRO.—OPERA HOUSE (Ora Parks, res. mgr.): Max Bloom in A Winning Miss 1, and matinee; good co.; pleased two large houses. National Stock co. 2-8 (except 5). The Golden Girl 9.

DIXON.—OPERA THEATRE (Staris and Baker): Polly of the Circus March 31, with Edith Speare and R. L. Bond; fine co.; pleased very good business.

ROCKFORD.—GRAND (Hugh Flannery): Miss Nobody from Starland March 27 pleased good house. Polly of the Circus 1; good business.

BELLEVILLE.—LYRIC (F. R. Hallam): A Winning Miss 2; good, to fair business.

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INDIANA.

INDIANAPOLIS.

The Quality of Mercy Drew Well and Pleased—Bertha Kalish Returned.

The Quality of Mercy, well presented, drew fair houses at English's March 27-29. Anne Sutherland, Nettie Bourne, and W. S. Hart were excellent in the leading parts. The Sweetest Girl in Paris, with Trixie Friganza and a splendid cast, including Dorothy Brenner, Zoe Barnett, Cathryn Rowe Palmer, Alexander Carr, Frederick V. Bowers, Mace Bonville and others, was the popular attraction the last of the week, 30-1, and was well received and patronized. The House that Jack Built, with 400 children, under the direction of Bertomer M. Reynolds, assisted by a cast of local talent, given under the auspices of the Children's Aid Society for the benefit of a local charity, drew capacity to near capacity audiences at the four performances at English's 4, 5. Montgomery and Stone in The Old Town 6-8 closes the regular season.

Bertha Kalish, who was seen here earlier in the season for the first time, returned for a three days' engagement in The Kreutzer Sonata at the Murat 27-29. Miss Kalish received the highest praise from press and public alike, and her reception at every performance was flattering indeed. Exceptionally good in her supporting co. was the work of Frank Lesee, Gustave Hartselm, Kate Jonson, Jennie Melfarth, and Mabel Brownell. Madame X 3-8. Forbes Robertson in The Passing of the Third Floor Back 13-15. Coming: May Irwin, Marie Cahill, Sothern and Marlowe.

At Cripple Creek was well received at the Park 2-6. James Boys in Missouri 6-8. Rose Melville in Sis Hopkins 10-15 closes the season. Men and Women was the MacLean Stock co.'s offering at the Majestic 2-8. The Belle of Richmond 10-15 closes the season.

At Keith's Grand 3-8 Charles E. Evans and co., including Charles E. Wright, of this city, headed the bill in It's Up to You, William, with fair success. It is the last act, with a few changes, of the play They Loved a Lassie, seen here earlier in the season at the Murat. Julius Tannen, by the way, another Indianapolis man, who is always popular and welcome, made a big hit with his funny, witty line of chatter. Cook and Lorenz scored heavily. Nevins and Erwood came in for their share of applause. The De Haven Sextette, Three Shelvey Boys, and Goodwin and Elliott rounded out a good bill.

Following the close of the regular season at the Park 15, George Arvine and Associate Players will open a Spring and Summer season of stock in The Man on the Box 17. The co. will include George Arvine, Louise Dunbar, Thomas Chatterton, Frank Jones, Lucile Culver, Morris Foster, Henrietta Vaders, Charles Lindholm, Earl Metcalfe, Gertrude DeMont, and Charles Peyton. PEARL KIRKWOOD.

MUNCIE.—WYSOR GRAND (Moore Circuit): Russian Symphony Orchestra March 30; one co. As Told in the Hills 1; fair house and co. Don't Lie to Your Wife 3. Moulin Rouge Girls 6. Rose Melville in Sis Hopkins 8. Madame Sherry 10.——STAR (Ray Andrews): Mrs. Dr. Munyon and George Stone, the Dancing Broncosits, Al. Hayman and Julia Redmond in The Critic and the Girl. Leslie Thurston, and Charlie Hoelow.——ITEMS: Much interest has been aroused here in Rose Melville's engagement, which is said to be the last chance to see this popular star.—The B. P. O. E. Lodge, No. 240, are holding rehearsals for their April minstrel entertainment.

SOUTH BEND.—OLIVER (Harry G. Sommers): The Newlyweds and Their Baby 1; two good houses. Edward Terry in Sweet Lavender 3. As Told in the Hills 7. Katie-Did 15. Millie Burke in Suzanne 21.——AUDITORIUM (Harry G. Sommers): A Bachelor's Honeymoon 4. Sweetest Girl in Paris 5. Madame Sherry May 3.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Such a Little Queen March 27-1.——WASHINGTON HALL: The American Consul 17, by Notre Dame Students.——ITEMS: Hildred Von Hollen has replaced Winifred Greenwood as leading woman with the stock co.—Miss Greenwood has joined the Selig Motion Picture Co. at Chicago.

TERRE HAUTE.—GRAND (T. W. Barhyte, Jr.): The Dollar Princess March 29 pleased fair house. Daniel Boone 24, 25; packed house. Beauty and the Banker 26; S. R. O. Howe's Festival 27-1; business large; performance good. Sweetest Girl in Paris 2, 3 pleased large audiences. Bachelor's Honeymoon 9. Lowman Twins 16.——ITEMS: Breidlinger and English have purchased the Lyric, and will close house for repairs.—Sam Young will enlarge the Airdome to seat 1,500.

HAMMOND.—TOWLES' OPERA HOUSE (George L. Mauderbach): In the Bishop's Carriage March 25; fair, to poor business. The Orpheum Vaudeville co. 26; very good co., composed of following acts: Laird and Ford, Gus Henderson, American Quartette, Hal Kelley and Ida Wentworth, Hall Sisters, Grouch-Richard Trio, Budd and Wayne, Polly of the Circus 2. Gay Morning Glories 6. A Bachelor's Honeymoon 9. Lion and the Mouse 16.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Newlyweds and Their Baby March 27 to very good business; excellent satisfaction. James E. Rosen as the Baby and George P. Murphy as the Waiter deserve special mention. Man on the Box 29 pleased fair business. La Mar-Howard Stock co. 10-15. Eagles (home talent) 18. Miss Nobody from Starland 22. Passing of the Third Floor Back 24.

GOSHEN.—JEFFERSON (H. G. Sommers): Alton Packard, cartoonist, delighted large lecture course audience March 31; giving exceptionally clever entertainment. A Bachelor's Honeymoon 5. As Told in the Hills 6. Kellogg-Haines Singing Party (return in lecture course) 10. The Goddess of Liberty 18, with Madame Sherry to follow.

LA PORTE.—HALL'S (Wilbur J. Hall): Walter Rudolph, of Chicago, in piano recital March 21, pleased a small audience. The Girl of Eagle Ranch 25; very poor. Vogel's Big City Minstrels 30 satisfied a packed house. A Bachelor's Honeymoon 3 pleased a fair house.

MICHIGAN CITY.—ORPHEUM (A. C. Himmelein): Vaudeville 3-8. Allen Summers, Gardner and Revier, Dainty June Roberts and co., Friedlander Brothers, Smith and Arado, Oberita Sisters; good houses nightly.

KNOX.—REISS (Gus Reiss): Le Grand Stock co. in The Heart of Virginia March 30; good co.; fair business. The Girl of Eagle Ranch 31.——EDISON (Lester Dingn): Vaudeville and pictures 20-26 to good business.

ANGOLA.—CROXTON OPERA HOUSE (Charles Rhys): The Man on the Box March 30; excellent co.; fair business. The County Sheriff 31. Passing of the Third Floor Back 30. The Lion and the Mouse May 11.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweetser): The Golden Girl 1, 2 pleased fair houses. Tempest and Sunshine 3.——GRAND: Ember Rock, an Evansville boy, was a headliner on bill 2-8.

RICHMOND.—GENNETT (H. G. Sommers): As Told in the Hills March 27; fair co.; good business. Seven Days 31.

IOWA.

DES MOINES.

The Lily Well Presented—Other Attractions—A Delay in Plan for Rebuilding the Auditorium.

The Lily was presented 5 at Foster's Opera House and caused much discussion. Nance O'Neil in the leading role upheld her reputation as a great emotional actress.

The House with the Green Shutters, depicting detective life, was at the Grand 2-8.

The Squaw Man was the attraction at the Princess 2-8. Orrin Giles in the leading role, with Frances McHenry as Diana, Frank Sylvester as "Cash" Hawkins, and Thomas Reynolds as Sir John Applegate, all pleased.

Clayton White and Marie Stuart presented a farce called Cherrie as the feature act at the Orpheum, and May Gilbert in A Lesson in Love was the leading attraction at the Majestic.

Owing to a notification received from the New York offices of the Shuberts that the lease on the Auditorium Theatre was regarded by them as terminated by the recent fire, the directors of the Auditorium Co. have delayed any action on rebuilding and claim rental for three more years. H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. G. Ellsworth): A Commercial Traveler March 30 to highest business of the season. The Time of His Life (local) 3 pleased big business.——ITEMS: Trousdale Brothers, who have been so successful with The Man on the Box the past two seasons, announce that in addition to Mary Jane's Pa, in which Boyd B Trousdale will be starred, they will put out two cos. playing The Aviator.—James A. Bliss, who formerly played Jimmy with the Western road co. of Baby Mine and left the co. to play in Stock in Omaha, is back on Broadway playing his old role with the city co., and has been engaged for the same part next season.—It is reported that Ed. Millard, of Des Moines, may manage Ingersoll Park, in that city, this Summer.—The Alamo, the Summer park at Cedar Rapids, which has not been running for several seasons, is to be reopened this year.—Professor Norwood, the well-known hypnotist, has lost his voice, and has been forced to go West in hopes of recuperating.—The big success of the Princess Stock co. at Des Moines this season is said to be due to the efforts of Everett H. Hays, general manager, and W. H. Powell press agent.—Wise and Grealy have opened the Isis, a new moving picture house at Webster City.—The Gypsy Rover, a musical piece, is to be presented at Webster City 17 by the Elks of that city.—Paul Gilmore has returned to an old success of former years, and is now playing Iowa time in The Mummy and the Humming Bird. FRANK E. FOSTER.

DUBUQUE.—GRAND (W. L. Bradley): Raymond Hitchcock in The Man Who Owns Broadway March 31 delighted S. R. O., and made an entertaining response to insistent curtain calls. The Time, the Place and the Girl 1; two light houses. The Lily 3 gave a finished performance, in which Miss O'Neil's excellent characterization of Odette was almost rivaled by the work of Mr. Eagle as Husar and Miss Terry as Christine. During the second act Mr. Cartwright became seriously ill and was enabled to complete the performance only with the assistance of his associates and local medical aid. Wyoming Bill 9. Sis Perkins 16. Field's Minstrels 20. John Drew in Smith 21.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): A Married Bachelor 1. The Burgomaster 4 to good house; one of the very best musical comedies here for a number of years. The part of Peter Stuyvesant, as taken by Gus C. Weinberg, was especially worthy of mention, but all parts were well taken. The Candy Girl 10. Barriers Burned Away May 2.

WATERLOO.—SYNDICATE (A. J. Busby): The Passing of the Third Floor Back March 30 pleased good business. The Time, the Place and the Girl 31; good business and co.——WATERLOO (A. J. Busby): Ben-Hur 6-8; house practically sold out the first few hours of sale.

IOWA CITY.—COLDREN OPERA HOUSE (James L. Oakes, res. mgr.): Ian Robertson in The Passing of the Third Floor Back 1 delighted a fine house; the supporting co. excellent. Paul Gilmore in The Mummy and the Humming Bird 8. The Burgomaster 10.

CLINTON.—THEATRE (C. E. Dizon): Raymond Hitchcock in The Man Who Owns Broadway March 30; capacity house; smooth and snappy performance. The Morning Glory Girls 1, 2 to small houses. The Toymaker's Dream 10. Field's Minstrels 19.

FORT DODGE.—ARMORY (William P. Derner): A Married Bachelor March 29; small house; fair co. Minneapolis Symphony Orchestra 2; two performances; under direction of Emil Oberhoeffer; excellent satisfaction, to capacity.

MARSHALLTOWN.—ODEAN (J. Bachford): Ian Robertson in The Passing of the Third Floor Back March 29; excellent co.; pleased fair house. Ben-Hur 3-5; opened to big business. Sis Perkins 9. The Mummy and the Humming Bird 10.

PERRY.—OPERA HOUSE (A. W. Walton): A Married Bachelor March 30; fair co. and business. Hogo Koch in The Port of Missing Men 31; good satisfaction, to fair house. Hickman-Bessey co. opened 3 to full house.

SPENCER.—OPERA HOUSE (F. Plotz): The Defender of Cameron Dam March 29; good, to fair house. A Married Bachelor 4. Paid in Full 15.

CRESTON.—TEMPLE GRAND (Carl Davenport and Roy Emmerson): The Rosary March 23; excellent co.; pleased packed house. Miss Nobody from Starland 6.

'KANSAS.

TOPEKA.

Henrietta Crosman Enthusiastically Greeted—Joseph Garry Well Remembered Here.

Henrietta Crosman played to good business at the Grand March 28 in Anti-Matrimony. Miss Crosman has been here many times before and, as usual, was greeted with enthusiasm. The Mummy and the Humming Bird 30 was presented by Paul Gilmore in his pleasing manner. The Third Degree 3 was presented to a small house, although it is one of the strongest plays seen here this season. Curtain calls at the close of each act. Sarah Padden as Annie Jeffries handled the emotional character in an excellent manner, making a decided impression, and received good support, particularly by Joseph H. Garry as Richard Brewster. Mr. Garry was seen here several seasons ago in The Clansman and was unusually clever in that production. The Girl in the Taxi 8. My Friend from Dixie 10. Madame Sherry 11. A German Prince 15.

The North Brothers Stock co. at the Majestic played to good business, presenting Lend Me Your Wife. Robert Hilliard and Genevieve Bussell were pleasing.

The Novelty offered a good bill, with Clyde Vaux and co. and Bert Howard and Effie Lawrence as the favorites.

Madame Lillian Nordica pleased a large audience at the Auditorium 31.

FRED H. WILSON.

LEAVENWORTH.—PEOPLE'S (Maurice Cunningham): Miss Hagar in Classic Dances 3 proved enjoyable to moderate business.——ORPHEUM (M. B. Shumburg): Bill 2-8 includes the American Gypsy Girls, Sutter and Sutton, Relaner and Gores, Wengel and Palmer, and the Orphenmscope; business continues fair.——ITEMS: The C. W. Parker Carnival co. open their season here 10.—Herman Smith, formerly connected with the Bijou Theatre of Minneapolis, has been made general press agent.

INDEPENDENCE.—THEATRE (Milburn Hobson): The Girl in the Taxi 1 delighted a fair but most enthusiastic audience; fine performance. Independence Musical Club 5. Minneapolis Symphony Orchestra 15.——ITEM: This has been one of the most successful seasons in the history of the house.

OTTAWA.—ROHRBAUGH (F. C. Dobson): Paid in Full March 27; fine performance, to good business. The Rosary 31; excellent performance, to good business. A Winning Miss 12.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE THEATRE (George E. Cornish): The Blue Mouse March 30 to good house. The Climax 8.

FORT SCOTT.—DAVIDSON (Harry C. Ernich): The Blue Mouse March 28; fair business.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett): Paid in Full March 30 pleased good house.

KENTUCKY.

WINCHESTER.—THEATRE (S. Dansenill): The Lyman Twins 3 pleased small house. Buster Brown 7.——AUDITORIUM (Bloomfield and Ratcliff): Vaudeville; good houses; splendid satisfaction.

OWENSBORO.—GRAND (Padley and Burch): The Golden Girl March 31; fair business, to pleased audience. Beverly 4 to fair house and satisfied audience.

HENDERSON.—PARK (R. E. Cook): The Golden Girl March 30. Beverly of Graustark 1. Its co. 3-8.

LOUISIANA.

NEW ORLEANS.

Three Twins Popular Here as Elsewhere—Grace Van Studdiford a Strong Drawing Card.

The ever popular Three Twins was the attraction at the Tulane 2-8. Victor Morley and Bessie Clifford are the moving spirits, and the latter made a big hit in her rendition of the celebrated Lama Yama song. All others in the cast were satisfactory, and the play drew well during the engagement. The New York Yiddish co. 9-15.

The Paradise of Mahomet, with Grace Van Studdiford, Maud Odell, Robert Pitkin, and George L. Moore as the principals proved a good drawing card at the Dauphine 2-8. Robert Pitkin, who does the principal comedy work in the play, is a New Orleans boy, and combines all the attributes that make for success. The chorus and orchestra were particularly good.

The Crescent opened the last week of its season 2, presenting Brewster's Millions. A large and satisfactory cast interpreted the play, which was well received.

The Lyric and Greenwall theatres continue to draw well at popular prices.

The St. Charles Orpheum, for week of 3-9, presented the Imperial Russian Dancers, Louise Meyers and co. in A Little of Everything, Arthur Evers and Eleanor Wisdom, entertainers; Fred Singer in The Violin Maker of Cremonia, Leona Thurber, and Harry Madison in On a Shopping Tour, Spissel Brothers and co., comedians; Frank E. and Frank J. McNish, comedians, and ever popular kinodrome.

The Russian Symphony Orchestra will be heard in sacred concert at the Athenaeum 9. The affair promises to be a musical treat.

J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Good bill of pictures for week to fair business; pleased; Lenten season apparently interfering with larger attendances.——UNDER CANVAS: Campbell Brothers' Greater Consolidated Shows 25; no performance; rain; one performance (matinee) 26; good attraction; fair business; pleased; weather interfering.——ITEMS: Nolan and Zyllex have secured control of the Opera House at Thibodaux, will remodel the house throughout, equip it with all new and modern scenery and place it generally in first-class condition.—William F. Nolan, of this place, will be the active manager. Moving pictures and vaudeville will open the season in September, and none other than first-class attractions will be booked.

SHREVEPORT.—OPERA HOUSE (Ehrich Brothers and Coleman): Traveling Salesman March 25, 26; excellent co., to large and well-pleased audience. Grace Van Studdiford 27; excellent performance, to S. R. O. Madame Bernhardt 5. Flirting Princess 8, 9.——ITEM: Saenger's new theatre will open 3. This is one of the most attractive playhouses in the State, and will put on the Sullivan and Considine attractions.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Leigh De Lacy co. closed 1; excellent co.; good business; the work of Daniel Hamilton, a Lewiston boy, was gratifying. The Chicago Stock co. opened for two weeks 3-22; crowded house greeted the first performance; excellent co. Plays: Strongheart, Our New Minister, Gentleman of the Hills, The Straight Road, The Climbers, The Lost Trail, Clothes, The Devil, Nell Gwynne, St. Elmo, and The Only Law. Three Twins 19. Bright Eyes 26. Madame Sherry to follow.

PORTLAND.—JEFFERSON (M. J. Garrity): Three Twins 10-15. Bright Eyes 17-22.——KEITH'S (J. E. Moore): Stock co. in The Hypocrites 3-8. Sidney Toler as the young minister was particularly good, as was Lois Downin in the difficult part of Rachael Nevi; Blanche Fridertel in her perfect grown made the most of the role of Mrs. Wilmore. Belle D'Arcy and Margaret Keller were excellent, and other roles all well taken.

BANGOR.—OPERA HOUSE (F. A. Owen): The Mummy and the Humming Bird 1 to small audience; co. and performance fair. Lelah De Lacy opened 3 for two weeks with an excellent supporting co., as usual, in Leah Kleschna to large audience. The Three Twins 17. Hortense Neilson 21, 22. Bright Eyes 24.

BRUNSWICK.—TOWN HALL (H. J. Given, agt.): St. John's Dramatic Club 17. G. A. R. Concert 18. Circle de Cremen 19.

MARYLAND.

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): Vaudeville with the following bill: The De Mont Troupe, Herbert Cyril, J. Mack and co., F. Tidgewell and co., and the Hampe Brothers March 30-2 (except 31); excellent bill, to S. R. O. The Boston Singers failed to appear 31; disappointing a fair-sized house. G. Barron, Nichols and Allen, Cook and Meyers, Wolf and Cousins, Holden and Hallo, and W. Stead 27-1 (except 28); good acts and attendance. The Smart Set 28 pleased fair-sized business. Vaudeville and pictures 3-8.

ANNAPOLIS.—COLONIAL (Fred W. Faltner): De Wolf Hopper 1; performance and business good. California Girls 8. Red Mill 20.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Burke): Bright Eyes March 31, 1, with Cecil Lean and Florence Holbrook and large co. of good singers, played a return engagement to good audiences. Margaret Anglin in Green Stockings 3 pleased large audiences. Miss Anglin has not been here for some years, and will doubtless be very Mas. Yiddish co. 5. Mrs. Temple's Telegram 13, a play written and produced by the Massachusetts Institute of Technology boys. William Hodge in The Man from Home 17-19.——FRANKLIN (J. F. Burke): Billy the Kid 3-5 to small houses. Hobie's Knickerbocker Burlesquers 6-8 in a musical sensation, The Love Kiss.——POLI'S (J. C. Criddle): Large audiences entire week; one of the best bills of the season. The Balzars, Tom Mahoney, Arcadia, Sharkey, Quinn and Lewis were good. George Feliz and the Young Bowery Girls in The Boy Next Door was a screamn; Homer Miles and co. in a one-act piece, On a Side Street, gave a very clever presentation; Baldwin's Youth was the hit of the bill; in one of the most beautiful acts ever given here Mlle. Irma Claven, the most beautiful model, was featured.

FALL RIVER.—ACADEMY (George A. Wiley, res. mgr.): Seven Days 3. Three Twins May 4. Bright Eyes 10.——SAVOY (Charles E. Cook, res. mgr.): The regular vaudeville season closed 2 rather unexpectedly. The future policy of the theatre for the balance of the season is unknown. There is a strong possibility that it may reopen with a strong stock co. 17 or 24. A stock at the present time would be a great success.——BIJOU (L. M. Boas): Bill March 30-1: James Kiernan and co. in A Royal Cook, Four Rivers, Frank Markey, and James Walbank. Bill 3-5: Jones and Mayne, Perkins, Lappin and

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Co. in Friendship, Miller, Eagle and Miller, and Martha's Mission to large attendance.—PREMIER (L. M. Boas): Bill 30-1: Dave Manley, Maggie Barrett, and Peter A. Letendre, the Canadian Samson. Bill 3-5: Gilbert and King, Della Russell, Harry Ross, and Gladys O'Hearn to excellent attendance.—PALACE (George Graham): Bill 3-8: Sadie Graham, George W. Graham, and A. Honeymoon in Old Ireland to fair attendance. WILLIAM F. GEE.

PITTSBURG.—CUMINGS (George H. Hill): Cumings Stock co. in Girls to capacity houses March 30-1: first-rate production. The Lost Trail 3, 4 to fine business. Cyril Scott in The Lottery Man 5; for one performance; pleasing fair house. Stock co. in The Two Orphans 6-8.—BIJOU (Harold F. Jackson): Williams and Williams, Boyd and Lorens, Major and Boy, Daniel R. Ryan and co. in The Son, and the pictures to fine business 30-1. Madame Adelaide Herrmann 2-8. George Moore, the Boston Trio, Wilson and Cumby, and the pictures 3-8 to fair business.—ITEMS: Mrs. Harold F. Jackson, formerly Edythe Rowand, is on a brief visit with her mother in New York.—Owing to the late arrival of scenery combined with the decidedly inclement weather the matinee performance of The Lottery Man was cancelled 5.

BROCKTON.—CITY (W. B. Cross): Seven Days 4 gave a very enjoyable entertainment to large and enthusiastic audience. Willard Louis, William S. Lyons, Fred Cousins, Ida Waterman, Mary Lord, Irma La Pierre, and Rose Tapley deserve mention for good comedy work. Evans' Honey Boy Minstrels 17. Madame Sherry 20.—MATHEWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in Paid in Full 3-5 opened to capacity and gave excellent satisfaction. Jack Chagnon, Al. Werner, William B. Freeman, Marie Horton, Marion Chester, and Louise Longden are deserving of praise for good work. The Christian 10-15.

PITTSFIELD.—COLONIAL (James P. Sullivan): A Doll's House 1: poor performance, to fair business. Kirk Brown Stock co. 3-5 opened to fine business. Plays: Saving the Wind, Brown of Harvard, The Salamander, The Eternal City, Camille, and Classmates.—EMPIRE (J. H. Tebbetts): Edwina Barry, William Richards co., Yields Brothers, Wallace and Chapman, Hal Merritt, Mayor and Boy, and Wolfe, Moore and Young 3-8 are pleasing good business.—ITEM: Now that the theatre season is drawing to a close Manager Tebbetts can well say that this has been the most prosperous season in point of attendance he ever had.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Cyril Scott in The Lottery Man March 30: fair house: pleased. Margaret Anglin in Green Stockings 3: small audience. Joseph J. Flynn's Stock co. (eighth week) in Blue Jeans 3-8: good business. East Lynne 10-15.—COLONIAL (John F. Adams): Valerie Bergere and co., Goodrich, Murray and Gillen, Dagwell Sisters, Williams and Warner, Pollard (juggler), Mysterious Moore, and Pederson Brothers 3-8: fair houses.

NORTHAMPTON.—ACADEMY (B. L. Potter): University of Vermont Wig and Buskin Club in The Imahan Rug 3: bright and well acted: original play to small audience, but one of the most enthusiastic of the season. The Rosary 5: competently played to medium attendance. Miss Carter's Dancing Class 10. Dartmouth College Musical Association 22. Kirk Brown co. 24-29. Lend-Hand Club 26.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Thompson-Flynn Stock co. 3-8 (except 6) in In the Bishop's Carriage to business good. Change 6: twins to capacity.—HATHAWAY'S (Roy Applegate): The Donald Meek Stock co. 2-8 in Stronghearts: capacity houses.—MERRIMACK SQUARE (J. F. Carroll): Vaudeville and pictures 3-8: capacity.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock in Boys of Company B 3-8: fair business: good performances. The Squaw Man 13-22. Thomas Stafford and Jeannette Miller have retired from the stock co., and new members are: O. E. Covert, John A. Hall, Robert Fraser, Charles King, William Balfort, and Austin O'Brien.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Guy Brothers' Minstrels March 30: very good co. and business. Hortense Nielsen in A Doll's House 31: poor co.: fair business. The Rosary 6. The Rose of Plymouth Town 19 (for the Associated Charities).

GLOUCESTER.—GLOBE (Elmer Walters, res. mgr.): An excellent bill 3-8, with Bruce McClure, the boy soloist, as the feature: R. and E. Hyde, Two Shermans, Five Russian Dancers, and Lewis and Clarke to excellent attendance.

MICHIGAN.

DETROIT.

Mary Shaw's Efforts Pleased—Ralph Herz Well Received—The Garrick's Big Season.

Jules Eckert Goodman's masterful domestic drama, Mother, reached Detroit 3, and a goodly portion of the theatregoing public turned out to witness it. Mary Shaw gave a comprehensive interpretation of the part of Katherine Wetherill, and the rest of the cast was perfectly balanced. The usual discussion of the merits of the play has been going on in the local newspapers, with unmistakable effect upon attendance, and it has been decided to hold the production over for another week.

Manager Lawrence, of the Garrick Theatre, is highly pleased with the business of his house during the entire season. As a matter of fact, if we were at liberty to quote figures it would be a complete surprise to local wiseacres, who were loud in their assertions that Detroit would not properly support a second high-class theatre—but this was a few years ago. Taking into consideration the quality of the productions booked for the balance of the season, it would not be surprising if the Garrick proved to be Michigan's leading first-class theatre when the final count is taken on the ledger.

At the Detroit Opera House 3-8 Joseph M. Galtes offered Ralph Herz in a four-act travesty, Doctor De Luxe, which may be voted a success after the customary pruning process has taken place. Mr. Herz will have an opportunity to duplicate the personal success he made in Madame Sherry, and the balance of the cast was equal to all the duties imposed upon it. Next week will be divided between Katie-Did and The Sweetest Girl in Paris.

The Temple Theatre offered as a headliner 3-5 Cansal the Great, and children of all ages were amused at his antics. The dancing act of the Berlin Madcaps took second honors on the week's bill, which included Mr. and Mrs. Frederick Voelker in their dainty act, Twilight in the Studio; Harry and Jessie Hayward, Alexander and Scott, Landry Brothers, Cunningham and Marion, and the Big City Quartette.

Manager Moore has arranged an unusually well balanced bill for the Temple Theatre next week, which will include Joseph Hart's production of Honor Among Thieves, the Four Fords, Bert Levy, and Mary Norman.

Fiske O'Hara in The Wearing of the Green brought out full houses at the Lyceum 2-8. Next week Vaughan Glaser will offer as the Holy Week attraction the Rupert Hughes play, The Man Between.

The Avenue Theatre had a record week 2-8 and the Merry Maidens were responsible. Sam Rice had full charge of the funmaking and excellent support was afforded him. The Mysteries of Iris was an added attraction of more than ordinary merit. Next week, Billy Watson, the original.

Manager Ward offered the Follies of New York and Paris at the Gayety Theatre 2-8, and the best feature was Bessie Perdue's Eight English Roses in singing, dancing and gymnastic stunts. Next week, Fred Irwin's Big Show.

The Lafayette offered an echo of the Crippen-Elmore murder 2-8, under the title of Caught in Mid-Ocean.

Dudley Arthur has returned home and is spending a few weeks with his mother, having closed his season. He will return East shortly for a New York production.

Manager B. C. Whitney, of the Detroit Opera House, sailed Saturday for Europe, accompanied by Mrs. Whitney. ELYP A. MARGNI.

PORT HURON.—MAJESTIC (F. E. Johnson): Madame X March 31: capacity and pleased. Ward and Vokes in The Trouble Makers 3. The Chocolate Soldier 5. Marie Cahill in Judy Forgot May 8.—CITY (Sam Hartwell): Cook Stock co. 3-8: playing to good houses every night. The Newlyweds 10. The Student (local) 19, 20.—ITEM: Vaudeville will open this house 9 with the Five Nosses as headliners.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson): Charles Sellon turned people away with The Cow and the Moon March 23. Treadwell and Whitney in The Gates of Justice drew full house 27. A Day and Night 1, matinee and night. The Spendthrift 3. Russell's Comedians 10-15. The Final Settlement 17. Lyceum Course closes, with Albert Edward Wiggam, 19. As Told in the Hills 22.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Russian Symphony Orchestra March 24: artistic programme: very large and enthusiastic house: hope they will come again. A Broken Idol 25: very good satisfaction, to a large house. High School Senior Plays 7. The Final Settlement 8. The Newlyweds and Their Baby 13.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): The White Squaw March 29: co. fair: business good. The Spendthrift 1 pleased large audience. Isle of Spice 3 drew customary capacity. Cowboy Girl 5. The House of a Thousand Candles 7. John Vogel's Minstrels 17. The Cat and the Fiddle 21.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): Johnson-Jeffries pictures March 30 pleased good house. A Cowboy's Girl 31: good, to good business. The White Squaw 5. The Rosary 8. The Cat and the Fiddle 12. Vogel's Minstrels May 8.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Isle of Spice March 21: good, to fair house. J. W. Vogel's Minstrel co. 31: good, to good business.—ITEM: Manager Simon is in Chicago contracting players for Summer stock co.

BATTLE CREEK.—POST (E. R. Smith): Nancy Boyer Stock co. 2-8 delighted capacity. Plays: The Little Gray Lady, Miss Hobbs, Fanchon the Cricket, Young Mrs. Winthrop, and Clothes.

CALUMET.—THEATRE (J. D. Cuddihy): The House of a Thousand Candles March 27 to fair-sized house: pleased. The Spendthrift 4.

KALAMAZOO.—FULLER (W. J. Donnelly): Katie-Did 6. Edward Terry in Sweet Lavender 7.

MINNESOTA.

ST. PAUL.

Al H. Wilson Offered Good Entertainment—New Stock Company Organized.

Richard Mansfield's old success, Prince Karl, has been cleverly altered to suit the purposes of Al. H. Wilson, and under its new title, A German Prince, it proved to Metropolitan patrons March 30-2 to be the best vehicle this excellent singing comedian has as yet had. Love and Politics was booked for 3-5, but as an opportunity came to open in Chicago 3 the local engagement was canceled and darkness will prevail until 6-8, when Raymond Hitchcock comes. The Quality of Mercy 9-15. When Sweet Sixteen 16-22. Thober, the magician, 23. John Drew 24-29. Francis Wilson 27-29. James Neill's stock season begins 30.

The Juvenile Bostonians in The Ransom had light business at the Shubert 30-1. Dark 2-8. James T. Powers 23-29.

The Man of the Hour is drawing good-sized audiences at the Grand 2-8. The thoroughly satisfactory co. includes Virginia Irwin, John Moore, John Morris, and Harry English. The Time, the Place and the Girl 9-15. Montana 16-22.

Elmer Tenley's Pennant Winners were at the Star 2-8.

The Road Show was at the Orpheum 2-8: Charles Leonard Fletcher in a gentleman-burglar play, His Nerve; Rigoletto Brothers, La Pia, D'Armond and Moore, Howard, Joe Jackson, and Melville and Higgins.

Madame Schumann-Heink sang to an immense audience 29 at the Auditorium. For afternoon of 30 the wonderful mechanism that operates this house was brought into play. The proscenium arch and stage settings were hoisted into mystic realms above, the boxes were rolled to one side and the theatre became a vast auditorium, where thousands of school children congregated to hear Schumann-Heink sing. For evening 30 it was transformed to a theatre again, when a choral work, Elgar's King Olaf, was given.

B. L. Gregory has assumed management of the Orpheum, succeeding C. E. Elliott, who has gone to St. Louis to manage Summer amusements at Forest Park. Mr. Gregory for a long period has been director of amusements at the Minnesota State Fair.

Tim Scanlon, until recently manager of the Shubert, has taken charge of the Rex, formerly a motion picture house. The name will be changed to the Colonial and a stock co. will open 16. JOSEPH J. PPISTER.

MINNEAPOLIS.

Season About Over and Dull Times at Hand—Lee Baker at His Best in The Battle.

The theatrical season is drawing to a close with a dullness not equaled in recent years. The Shubert is dark this week and next, pending the arrival of James T. Powers in Havana 13, and Raymond Hitchcock filled out the first half of the week at the Metropolitan, the theatre being closed the last three days, and the star and Flora Zabelle received much praise. Next week the Metropolitan will offer When Sweet Sixteen, to be followed by The Quality of Mercy.

At the Lyric a capable performance of The Battle revealed Lee Baker at his best, and he scored a success second only to his impressive work as Philip Morrow in The Nigger. Brigham Royce, Corbett Morris, Burke Clark, Bert Walter, Arthur Cappelen, Frank Priest, and Charles Arthur filled the other male roles. Edith Evelyn invested the character of Jenny with pathos, and Ida O'Day was the nurse. Servant in the House for Holy Week, to be followed by The Road to Yesterday.

At the Bijou The White Captive, with Clara Joel in the leading role, pleased. The Man of the Hour follows.

The Orpheum featured Master Gabriel and Joe Hart's Bathing Girls, with Devlin and Elwood. Miss A'Yoe, George Austin Moore, Lightning Hopper, and Gerard and Hutell. At the Unique the U. S. A. Boys headed the bill, and Willard's Temple of Music was the Miles headliner.

The Dewey harbored the Yankee Doodle Girls, and the Gayety the Big Gaiety co.

James Neill is to operate two stock cos. this Summer, one at the Metropolitan in St. Paul and one at the Metropolitan in this city. The season will open early in May.

CARLTON W. MILES.

WINONA.—OPERA HOUSE (O. F. Burlingame): Lower Berth 13 March 27 to fair business; mediocre performance. Polly of the Circus 30 repeated the success made last season. Raymond Hitchcock 1 in The Man Who Owns Broadway to a packed house. Mr. Hitchcock was at his best; supporting co. excellent. The Toymaker's Dream 2 pleased fair audience. The Time, the Place and the Girl 3. The Passing of the Third Floor Back 8.

CROOKSTON.—GRAND (Tom Brown): Minneapolis Symphony Orchestra (twice) March 27; good houses; excellent. The Queen of the Moulin Rouge 31: good house; fairly entertained. Midnight Sons 18. The Third Degree 25. The Girl in the Taxi 28.

ROCHESTER.—METROPOLITAN (J. E. Reid): The Manhattan Stock co. March 27-1 to good business; co. good. Norwood, hypnotist, 3-8. The Time, the Place and the Girl 4. Barriers Burned Away 10.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Polly of the Circus March 29; good co. and pleased good house. The Barrier 12. K. H. G. (local club) in Halfback Sandy 18.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (W. Isenberg): Robert Edeson in When the Trail Divides March 25 to good house; pouring rain. Mr. Edeson was here with Effie Elisler many years ago in The Governess, and some among the audience who saw him then were present on this occasion. Minnette Barrett was charming; entire co. good. Mr. Edeson made a speech after second act. Grace Van Studdiford in The Parisian of Mahomet 30 delighted large house at advanced prices. Close of season.—ITEM: Manager Isenberg opens season of pictures and vaudeville 3, with Bert Lewis (Schlesinger), a Greenville boy, who has made a reputation for himself as the leading attraction. It is his first professional visit to his home.

YAZOO CITY.—THEATRE (D. Wolerstein): Buster Brown March 14, matinee and evening: co. very good: patronage fair. Beverly of Graustark 21: medium business. James K. Hackett 22 in The King's Game: very fine production, to fair house. Henry E. Dixey 28 canceled. Grace Van Studdiford 31.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): Grace Van Studdiford March 26 in The Paradise of Mahomet made substantial hit to large audience. Sarah Bernhardt 4 in Camille; heavy advance sale. Harry Bulger 11 in The Flirting Princess. The Chocolate Soldier 14.

MERIDIAN.—OPERA HOUSE (L. Rothenburg): Virginia Harned in The Woman He Married March 24: excellent co.: fair business.—ITEM: Season closed.

TUPELO.—UNDER CANVAS: Cosmopolitan Carnival co., No. 1. March 27-1 drew fair business.

BILOXI.—DUKATES (J. J. Corcoran): Pictures and songs 2-8: business good.

MISSOURI.

ST. LOUIS.

Sothern and Marlowe at the Shubert—Forbes-Robertson Pleased Good Houses.

Shakespeare had his inning at the Shubert last week. Miss Marlowe and Mr. Sothern opened 3 with an elaborate performance of Macbeth. Miss Marlowe drew a charming, entirely human, untraditional Lady Macbeth. Mr. Sothern was the intense, mentally sick but stubborn Macbeth. Romeo and Juliet, Hamlet, Merchant of Venice, and Taming of the Shrew, with Macbeth predominant, made up the repertory. The co-stars have maintained the magnificent standard of old. Beautiful staging and costuming were much in evidence.

Forbes-Robertson opened at the Garrick in The Passing of the Third Floor Back 3. The star as the Passer-By was admirable in voice, delivery and presence. An adequate co. supported. Well pleased houses were the rule.

Wilton Lackaye in The Stranger played at the Olympic last week. The intense melodrama of the South was well received by large houses. Lackaye as John Marshall was very dramatic and scored in a neat curtain speech. H. S. Northrup as Howard Carter was very satisfactory. The co. did well.

The Century offered Lyman H. Howe in a series of illustrated lectures covering European lands.

The American's attraction was a capable co. presenting At the Mercy of Tiberius. John Webb Dillon was convincing as the relentless Lenpox Dunbar. Eleanor Montell was pleasing as Beryl. C. Edmund Roberts played Bertie.

At the Imperial Melbourne MacDowell and Virginia Drew Trescott, supported by the Imperial Stock co., presented Gismonda to large and enthusiastic houses. Mr. MacDowell as Almerio, the falconer, was at his best. Miss Trescott shared honors as Gismonda, Duchess of Athens. These two players draw strongly.

The Minister's Sweetheart played at Havlin's last week. Victor Orme did well as the minister. Grace Valentine as his sweetheart was winsome. The play is true to life and was well delivered.

The German Stock co. at the German Theatre presented Das Barfuessige Fraulein (Miss Barefoot) to enthusiastic houses.

Pelham, the humorous hypnotist, was the headliner at the Princess. His chief features were new and mystifying.

The Columbia headlined Gus Edwards' Song Revue. The songs and singers were very entertaining.

Bills this week: Shubert, Madame X: Olympic, Love and Politics; Garrick, Higby Stock co. in Cameo Kirby; American, David Higgins; Imperial, Melbourne MacDowell and Virginia Drew Trescott, with Imperial Stock co.; Havlin's, No Mother to Guide Her.

FRED LOUIS DOYLE.

KANSAS CITY.

Marie Cahill Made Decided Hit at the Shubert—The Week's Record and Gossip.

Marie Cahill in Judy Forgot proved a big hit at the Shubert 2-8, playing to a succession of large and greatly pleased audiences. Miss Cahill was extremely amusing in the name part and her several songs were delightfully sung, as usual, winning many encores. Arthur Stanford, Joseph Santley, and Maude Meredith pleased particularly in principal roles, while others deserving mention are James B. Carson, W. H. St. James, and Emma Francis. An unusually attractive chorus, handsomely costumed, was a feature of the production. E. H. Sothern and Julia Marlowe 10-15.

The Willis Wood had The Follies of 1910, playing to big business nightly 2-8, and was a hit from start to finish. The programme was long, but amusing throughout. In fact there was scarcely a dull minute, and so many clever people were included in the bill co. that it would be difficult to pick the favorite. However, Bert Williams was not the least of these, and perhaps won more laughs than any one else on the stage. Others in the limelight were Billy Reeves, Harry Watson, William Schrode, Fannie Brice, Evelyn Carlton, Lillian Lorraine, and George Bickel, all sharing in the general success and winning much laughter and applause. The production was lavishly staged and costumed. The Girl in the Taxi 9-15.

In The Rosary, which played at the Grand 2-8, that theatre had a drama of absorbing interest, well played and well acted, the leading role being admirably acted by Bonner Jennings, while Milton Bromle, J. M. Clayton, and Ida Root Gordon form the inevitable triangle of trouble. The play was properly staged. Business good. Miss Nobody from Starland 9-15.

My Friend from Dixie, a musical comedy, presented by a co. of colored performers, was the Gillies attraction 2-8, playing to large audiences. There were lots of fun and catchy music, and both play and players were enthusiastically received. J. Leubrie Hill headed the co., in which Brown and Shelton, Cora Marshall, Mamie Butler, and Lewis Mitchell were the principals. Uncle Tom's Cabin 9-15.

A big bill at the Orpheum 2-8 filled that popular theatre nightly and pleased immensely. Alice Lloyd was the topliner and her clever work won recall after recall, while Lillian Burkhart and co. ran a close second in the sketch What Every Woman Wants. Other acts were Hanlon Brothers, Quigley Brothers, Kalmar and Brown, El Cota, and Adonis, all winning favor.

The Merry Whirl held the boards at the Century 2-8, playing to one of the biggest weeks of the season and won deserved applause. Follies of the Day 9-15.

The Gayety had Fads and Follies 2-8, with Roger Imhof featured, pleasing good crowds throughout the week. The olio was the hit of a good bill. Queen of Bohemia 9-15.

The usual good bill at the Empress 2-8 drew large crowds, the acts including Annie Abbott, Hart and Berrick, Hammond and Forrester, Wilfred Clark and co., Three American Trumpeters, Three Lee Ploets Lorellas Sisters, and Marguerite Fry.

Howard Hudson, a well-known Kansas City singer, is in the chorus of Judy Forgot, at the Shubert this week. Mr. Hudson has a fine bari-

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tone voice and other requisites that should make his rise in the stage world a rapid one.

Bobby North, one of the principals of The 1910 Follies, here at the Willis Wood this week, had an opportunity to view The Merry Whirl, playing at the Century.—Mr. North is a partner in the Gordon and North co., producing The Merry Whirl and other burlesques.

Alessandro Bonci, the great lyric tenor, will be heard in concert at the Willis Wood T. as a feature of one of the regular Woodward-Mitchell series of musical offerings.

F. Ziegfeld, Jr., was a visitor in our city 2-8, looking over his 1910 Follies show. He may accompany the production on its Pacific Coast tour. D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry Fitzgerald): Henrietta Crosman in Anti-Matrimony March 30; good co.; pleased fair business. The Third Degree 31-1; excellent cast; Sarah Padden as Annie Jeffries and Joseph R. Garry as Richard Brewster are deserving of special mention; business fair.——LYCEUM (C. U. Philley): The Rosary 26-29; good co. and production; pleased good business. The Merry Whirl Extravaganza 30-1; well received by good business. The Defender of Cameron Dam 2-5. Follies of the Day, with Gertrude Hayes and Louie Dacre, 6-8. Madame Sherry 9, 10.

COLUMBIA.—THEATRE (R. H. Hall): J. Doug Morgan Stock co. in repertoire March 27-1; good co. to fair houses. The Hundred Dollar Bill 7-9. The Climax 13. Miss Nobody from Starland 19.——ITEM: The Hundred Dollar Bill, musical comedy, first time on any stage, presented by students of Missouri University. Book and lyrics by Vaughan Bryant and E. W. Patterson and music by Girard Blair. Several producers have made offers for the rights.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Lewis Stock co. March 27-1. Plays: Fighting Chance, Moonshiners, Princess of Patches, Three Years in Arkansaw, St. Elmo, Cowboy's Sweetheart; excellent co.; capacity business. Paid in Full 24. Lyman Twins 25.

KIRKSVILLE.—HARRINGTON (H. S. Swaney): Breckenridge Stock co. Feb. 27-March 11 in Tress Martin; largest week in history of house. Local talent 15 presented Facing the Music to well filled house. Minneapolis Symphony Orchestra 5, 6.

HANNIBAL.—PARK (J. B. Price): The Gay Morning Glories March 27; fair co.; good business. Ola Perkins 1 pleased two fair houses. Paul Gilmore in The Mummy and the Humming Bird, Across the Great Divide 8.

MEXICO.—OPERA HOUSE (A. R. Waterman): The Breckenridge Stock co. March 27-1 pleased good business. A Winning Miss 3; excellent co. Brown from Missouri 7. Richards and Pringle's Minstrels 14.

DE SOTO.—JEFFERSON (Leon Herrick): William McCarty 5. A College Town 21. Woodmen's benefit 22. Lyman Twins 26.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Paul Gilmore in The Mummy and the Humming Bird 1 pleased small house.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Three Weeks 2. The Old Homestead 4. The Midnight Sons 5. Ole Olson 15. Gertrude Hillott in The Dawn of To-morrow 20. Paul Gilmore 30.——FAMILY (Dick P. Sutton): The Harry Cornell Stock co. gave their farewell performances 2, presenting Mr. Cornell's adaptation of Wormwood.——ITEMS: The co. leaves for Los Angeles, Cal., 3 to fill a permanent engagement at the theatre purchased by Dick P. Sutton, which will be known as the Sutton Theatre. After two successful years in Butte, the Cornell co. will go to their new venture with the regrets of the many thousands who have filled the Family almost every performance for over 700 consecutive performances.—Manager Sutton will shortly reopen the Family with an entire new stock co. and will present only the highest class of stock offerings.

NEBRASKA.

OMAHA.

Henrietta Crosman and Company Added to Their Many Friends—Other Attractions.

Henrietta Crosman and her small but excellent co. were seen at the Brandeis 2-5 in Anti-Matrimony. The star is quite a favorite in Omaha, and has made many friends during the present engagement. Business was not as good as it might have been. The Lily 6-8. Al. Wilson 9-12. My Friend from Dixie 13-15. The Arcadians 16. Francis Wilson 17-19.

The usual excellent programme is offered at the Orpheum 2-8. The list includes Gordon and Gordon, the Harmony Quintette, Fred Hamill and his Musical Kids, Cross and Josephine, Marguerite Keeler and co., Hal Forde, and the Nam-ba Japs.

The Gayety has Ed. Le Wrothe's Ginger Girls 2-8, opening to a packed house and turning away many. Mr. Wrothe is a former Omaha citizen, and his many friends turned out in force, and gave him a royal greeting. Pads and Follies 9-15.

Down at the Krug Follies of the Day 2-5 is proving a money maker, and the audience is quite enthusiastic. The Pennant Winners 9-12.

The American Theatre has three times a day. Natalia Hamilton, Barrett and Earle, Haverly and Wells, Allen Doone, the Newsboys' Quartette, and Buch Brothers.

Merely Mary Ann is the offering of the Eva Lang co. at the Boyd, to be followed week of 9 by The Girl in Waiting.

The Henrietta Crosman co. will spend Holy Week in Omaha, but that does not necessarily imply that they will rest. In fact, they will have a very strenuous time rehearsing a new play on the stage of the Brandeis.

J. RINGWALT.

NORFOLK.—AUDITORIUM (M. W. Jencks): The Barrier March 27; strong co.; small house. Port of Missing Men 4. Paid in Full 6. Henrietta Crosman 7.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Madame X March 24 drew a large and representative audience; numerous curtain calls attested sincere appreciation of the splendid work of the star, Dorothy Donelly, and a finely balanced and competent co. The Victoria Hindoo Troupe, motion pictures, and Ethel Jarvis, illustrated song singer, 27-31 to good business. The Lottery Man 1.

DOVER.—CITY OPERA HOUSE (Corson and King): Man of the Hour March 25 pleased fair business; deserved better. Girl of My Dreams 30 more than delighted big business.——ITEM: Vaudeville and pictures at the Orpheum. Lyric, and Star drew good business 27-1.

BERLIN.—ALBERT (Albert Croteau): The Man of the Hour 6; large and well-pleased audience. Joseph Williams Stock co. 7-9. Hortense Nielsen in A Doll's House 10. Polly of the Circus 24.

NEW JERSEY.

NEWARK.

Edith Speare Made a Pretty Polly—Other Bills —Business Continues Fair.

Polly of the Circus drew good houses at the Newark 3-8, considering the Lenten season. Edith Speare as Polly is petite and pretty, and pleased. Raymond L. Bond as Rev. John Dingham was excellent. Others in the cast were Leslie Newman, Walter V. Milton, Howard Lindsay, William Hensbey, David R. Young, Jules Ferrar, Warren Townsend, Lillian A. Jackson, William A. Barlow, Flora A. Jackson, Victoria Hannaforde, Eugenia Forde, Marie Platt, and Robert Stickney. Alma, Where Do You Live? with Truly Shattuck, 10-15.

The Wolf was presented at the Columbia 3-8 with a splendid cast, including Miss Fenton, Logan Paul, John M. Kline and others. Happy Hooligan 10-15.

Good bill at Proctor's Theatre 3-8. Lillian Shaw, who always makes good here, headed the list of funmakers; others were Leon Roger, Ward and Curran, Three Leightons, Lulu McConnell and Grant Simpson, Arthur Pickens and co., Edgar Como, Blanche Deas and the Sambo Girls, Captain Jack Kelly and Violet Kelly.

The Cherry Blossoms at Miner's Empire 3-8. Jack Perry, Charles Edwards, Lillian Perry, Cherry Bonner, Minnie Desmond, Joe Burton, Joe Carr, Charles Lore, and George Payne. Coxy Corner Girls 10-15.

The Crusoe Girls pleased good houses at Waldmann's Opera House 3-8. Charles Robinson headed the funmakers; Ida Emerson, Harry Hills, Low Palmore, Tom Barrett, May Belle, John Kelly, Frank De Mont. The Star and Garter Show 10-15.

Manager Jacobi presented an excellent programme at the Court Theatre 3-8.

GEORGE S. APPLEGATE.

JERSEY CITY.

Praise for Zelda Sears in The Nest Egg—The Spooner Company Again Successful.

Zelda Sears made her stellar appearance at the Majestic 3-5, presenting The Nest Egg, which presented the star in an unique part. The entire cast was good, and the piece gave satisfaction to good houses. Miss Sears is a clever actress, and she handled the part of Hetty Sandy in an artistic manner. Her comedy work is immense, and her conception of the part is a character study. The support was of the best. Blanche Hall as Georgie was neat, and Ruth Wells as Pansaetta was precocious. Charles Gotthold as the lover, and Walter Young as the country man were two good actors. Charles Lane as Bassett was a good support to the star. The Thief 10-15. Mrs. Wiggs of the Cabbage Patch 17-22.

The Adventures of Polly was the offering at the Orpheum by the Spooner Stock co. 3-8 to fine business. Each member of the co. has a congenial part, and especially so with Lelia Davis, who plays the best part of her career here—the part of a burlesque actress. She is the star part of the production, and she handles herself thoroughly. Next comes Neil Barrett in the heavy part, and he is excellent. Harold Kennedy as the jay reporter is there all the time. His comedy is neat, and shows the mark of finish at all times. Olive Grove as a suffragette is well cast, and her drunken scene is immense. Edna May Spooner as Polly is very pleasing, and her list of admirers is growing larger every day. Her work is very satisfactory. Augustus Phillips as the Civil Engineer, Phil Quinn as the Judge, Harry Castle as the Sheriff, Florence Hill as the ex-Subrette, Richard Purdon as Larry, Valentine Logan as the Sick Sister, Edna Burns as the Cook, Frank Lane as the Bill Poster—in fact, every part was well handled. The scenery was of the best, and the piece was adequately staged. Camille 10-15. Jack and the Beanstalk 17-22.

Jacob Brunner, orchestra leader of the Orpheum Theatre, is rehearsing the chorus for Jack and the Beanstalk, which will run for two weeks—one week in this city and one week in New York city.

The Passing Parade co. were at the Bon Ton March 30-1, to fine business with a good show. Sam Bidman is the principal comedian, and he is a good one. An illuminated seesaw is a hit. The Lady Buccaneers came 3-5 to good patronage. Joseph K. Watson is a neat Hebrew comedian, and does excellent work. Helen Van Buren is the leading burlesquer, and the chorus is one of the best in burlesque. Miss New York, Jr., 6-8, when closes the season at this house. After an intermission of one week, during which time cleansing and repairing will be done, the house will reopen for the Summer with vaudeville and pictures.

Edwin H. Curtis, who has been stage director and character old man of the Spooner Stock co. at the Orpheum Theatre here since the house opened last October, closed his season here 1. After a rest of one week Mr. Curtis assumes the position of stage-manager of the Columbia Theatre, Washington, D. C. During the stay of Mr. Curtis in this city he has had a chance to play many parts and to stage a number of plays. As an actor, he has made many admirers. As a stage director his work has always been of the best, and he has been warmly complimented for his attention to the many small details behind the curtain. Henry B. Castle has succeeded Mr. Curtis.

Henry Nelmes, formerly of this city, will be treasurer at the new Folie Bergere, New York city, which is to open May 1. Mr. Nelmes is the present cash custodian of the Hackett Theatre.

Mrs. Mary Gibbs Spooner, of the Spooner Stock co. here, celebrated her birthday 5, when she was the recipient of many warm expressions of good-will and a number of presents. On her birthday she had a dinner in New York city, with her daughter Cecil and her son-in-law (Charles E. Blaney), after which they presented her with a lifesize oil painting of herself, which now adorns the lobby of the Orpheum Theatre. WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Owing to unforeseen conditions Manager Lanning was compelled to abandon what undoubtedly would have been a profitable week 3-8; however, pictures continued to good patronage on dark nights. Vaudeville and pictures, with Francis and Dooley and Halma Hurst, acts that merit mention, drew the usual large attendance 1. Baker and Castle's musical comedy offering, Gay Matilda, was presented 6. Vaudeville 13. Mikado will be offered by the Defance Choral Society 15. McFadden's Flats 17.——ITEMS: A number of attractions, as yet unannounced, indicates that this house will remain longer open than in former seasons.—Livingston lone was in town 4.—The Majestic, conducted by Albertus Church, continues to good business. J. WILL BURR.

PLAINFIELD.—THEATRE (H. S. Sanderson): The Man of the Hour March 1. Henry Ellsworth 2. The Traveling Salesman 3 delighted good house. Lyman H. Howe 14. Matilda Brognieres 17. The Time, the Place and the Girl 18. Cecil Lean and Florence Holbrook in Bright Eyes 20. The Speedthrift 21; Thais Magrane and Edmund Breese made deep impression. Lillian Russell 23 delighted large house in Search of a Sinner. McFadden's Flats 30. Ethel Barrymore in Alice-Sit-by-the-Fire and The Twelve-Pound Look 1. Black Patti Comedy co. in A Trip to Africa 4; big house. Best People on Earth 18. Myrkle-Harder Stock co. 17-22.

PATERSON.—LYCEUM (F. J. Gilbert): Presented Willie Frey, the German comedian in German plays 3-8 to good houses.——OPERA HOUSE (John J. Gretchins): Offered the stock in The Call of the North 3-8 to satisfactory business.——MAJESTIC (W. H. Walsh): Presented the local Lodge of Elks in the annual minstrel show 3-5 to fine houses; performance much enjoyed 6, 7; the usual vaudeville bill pleased.——EMPIRE (A. M. Bruggeman): Drew well 3-8 with a good bill headed by Harlequ and Joe Kelcey, who does a nice singing turn.

ELIZABETH.—PROCTOR'S (Fred Thomsen): Mueller and Ten Brooks, songs and impersonations; Georgelas Brothers, sharp shooters; Dancing Dunns, Frank Maltese and co., comedy sketch; Pike and Calame, dancers; Weston's Models, poetings; Bernivice Brothers, Italian serenaders; Isa Hampton and co., comedy sketch; good bills to good houses. Lenten season considered.

UNION HILL.—HUDSON: Immense business with a fine programme. Bill 3-5 consisted of Jane Courthope and co., Sam Reed and co., five Empire Girls, Groet and Groet, Four Josselins, Grace Hyde, Lee White, and George Perry.

NEW YORK.

BUFFALO.

Otis Skinner a Favorite Here—The Remittance Man for the First Time.

Otis Skinner in Kismet was the attraction at the Star 3-5 to very good business. Mr. Skinner always a great favorite here, was enthusiastically received and was ably supported. The play was magnificently staged.

George Fawcett and his co. at the Teck offered for the second week of their engagement The Dr. Jekyll and Mr. Hyde. Mr. Fawcett was excellent in the dual roles, and the play was given an adequate interpretation. For the final week of their engagement The Remittance Man will be presented for the first time on any stage 10.

The Girls from Dixie, with Adams and Guhl, played the Lafayette 3-8, and gave a good performance to very good business. Jack Twin Sullivan was an added attraction.

Jack Singer presented his Serenaders, with Lew Kelly and the best cast seen at the Garden this season, 3-8, to S. R. O. business. Harry Pontello proved to be one of the funniest comedians that has graced a local stage in several years, and he was supported by a talented and beautiful woman, Viola Valleria.

Eddie Carr, who was in town for a few days, was very much entertained during his stay. The Whifanoofs, of which Mr. Carr is the organizer, tendered him a banquet. Many of the professional people in town attended.

The Sheffield Choir of England is announced to appear here 6. F. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Whitney Opera co. in The Chocolate Soldier returned March 31-1, and was warmly received by large audiences as on its former presentation here by

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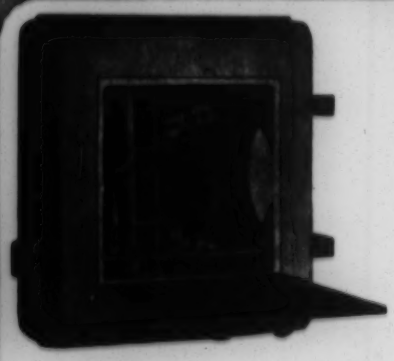

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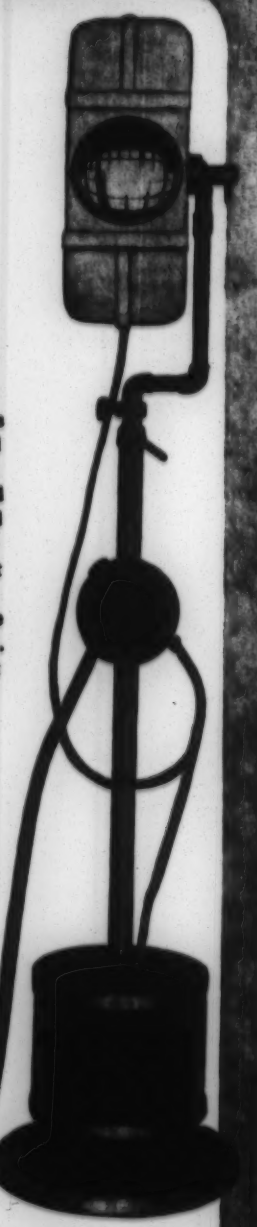

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a different cast. Henry Fairleigh, George Tallman and Mildred Rogers won favor, as also Miss Lilian Peile, who has resumed the role of Madina, after an illness. The chorus was large and tuneful. Lytell-Vaughan Stock co. 3-8 in Her Great Match; drew enormous audiences; the co. was well cast; the work of Evelyn Vaughan being especially commendable. The costumes and scenic effects were above the average stock production. Mary Mannering and a notably well-balanced 3. in A Man's World served to attract full capacity audience 5. Lytell-Vaughan Stock co. 10-15 in The Servant in the House. William Faversham in The Faun 12.——EMPIRE (James H. Rhodes, res. mgr.): Hastings' Big Show 30-1 drew crowded houses. The Big Banner Show 3-5, with Gallagher and Barker, Annette Golden, and Babette as the prominent figures, scored well with large audiences. Girls from Happyland 6-8. Clark's Runaway Girls 10-12.——GAIETY (Oliver H. Stacy): Washington Society Girls 3-8, entertained packed houses. Millie De Leon, the Girl in Blue, and Kid Henry, pugilist, were added features, which rounded out a bill which won deserved favor. Sam T. Jack's Own co. 10-15.——PROCTOR'S (Howard Graham, res. mgr.): 3-5: Vaudeville and animated pictures still serve to interest large crowds.——ITEMS: Manager James H. Rhodes, of the Empire, has been elected a member of the Albany Chamber of Commerce, which is a just recognition of his reputation as a shrewd business man and popular manager.——The Franklin Concert co. are filling engagements this week in some of the smaller towns of New York State and Vermont.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): Emma Abott and David Bispham March 31.——MOZART (G. W. Middleton): The Stanford and Western Players won increased favor with a splendid production of Such a Little Queen 27-1; large houses. Emily Smiley scored an emphatic hit as Anne Victoria, the character proving for her one of the most attractive of the long stock season at this house. Allen Holuber was a good Stephen IV. and excellent support was rendered by Lena Soule, J. Atwood Walker, James Stemburg, Harry Wilgus, Eugene La Rue, Florence L. Nelson, Virginia Hennings, Thurlow White, Karl Way, Egbert Munro, Maurice Stanford, Charles Young, and James Clements. Brown's in Town 3-8.——MAJESTIC (G. H. Ven Demark): The Gagnoux, Lowry and Brown, Frank Manning, and Usher and Whitcliff 27-1; large and well pleased houses.——FAMILY (C. W. Lawford): The Scrantons, Humphrey and White, Florence White, Bartino's Dogs, De Moulin, and Flint and Brooks 27-1: good, to big houses.——FEDERATION: Amherst College Glee, Banjo and Mandolin Clubs 29: large house; pleasing.——ITEMS: G. H. Ven Demark, the popular and energetic manager of the Majestic Theatre, entertained the staff of that house and the dramatic correspondents at dinner at the Hotel Rathbun 27.——The Elmira Press Club entertained 150 guests at its annual banquet at the Hotel Rathbun 25, many prominent theatrical folk being among those present. W. J. Copeland, dramatic editor of the Elmira "Star-Gazette," presided acceptably as toastmaster.——Clifford Leigh has signed as a member of the Welting Players, who are to open at the Welting Opera House, Syracuse, 17. J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): The Chocolate Soldier March 30 was warmly received by an audience that completely filled the house; co. unusually strong; honors were equally divided between Rena Vivienne and Harry Fairleigh. Others well liked were Gene Lanesha, George Tallman, and George O'Donnell. Bert Lytell and Evelyn Vaughan delighted crowded houses in the up-to-date comedy, The Aviator 31, 1. The Light Eternal, with Eugenia Blair in the leading role, was presented to fairly large-sized audiences 3, 4. Bert Lytell and Evelyn Vaughan came back 6, and presented Her Great Match to a crowded house. Mr. Lytell was enthusiastically received. Mary Mannering in A Man's World 6. The Servant in the House 12.——MOHAWK (Charles T. Taylor): The Midnight Maidens were greeted by fairly large houses 30-1. Ned Norton, one of the principals, is about the best dressed man in burlesque. Girls from Happyland, with Billy Watson at the head, delighted unusually large audiences 3-5. Others in the co. are: Florence Belmont, Nellie Watson, Ida Bayton, Joe Buckley, and Buck Freeman. Big Banner Show 6-8. Rents-Santley 10-12. Runaway Girls 13-15. Serenaders 17-19.——ITEM: Commencing 17 season of stock will be inaugurated at the Van Curler with the Clara Turner Stock co. NAT SAHR.

ROCHESTER.—LYCEUM (M. E. Wolff): Billie Burke in Susanne 5: drew a capacity house. Miss Burke played in her usual charming manner. Julian L'Estrange, George W. Anson, and Rose Rand rendered excellent support. Otis Skinner made his annual appearance here in Kire 6. Isetta Jewel and Mabel Burt ably assisted Mr. Skinner. The Old Homestead 7, 8. The Dollar Princess 20-22.——BAKER (F. G. Parry): A very creditable production of St. Elmo was the attraction 3-8. Martin Alsop and Beatrice Worth were excellent in the leading roles. The Little Girl That He Forgot 6-8: an excellent co., in which Beulah Poynter showed considerable skill. Edwin Dale and Joseph Kelvin were admirably cast. The piece was well received and well staged.——COOK'S (J. Hunt): Thelma 3-5. Miss Hunt played the lead in a charming manner. Miss West surprised her many friends by her skillful portrayal. Corwin Laskmoor created the best impression since his connection with the co.——CORINTHIAN (F. Strauss): The Rollicking Girlies in a two-act musical comedy drew big houses 3-5. Arthur Van and Jimmie Connors were the principal comedians and won much applause.

E. G. ZIMMER.

SARATOGA SPRINGS.—BROADWAY (L. C. Varney, supervisor): The Colonel's Maid March 31. Haymaker's Minstrels 24.——PONTIAC (J. C. Graul): Good vaudeville was given week ending 30 by H. V. Fitzgerald, Mardie Raymond, Court and Don, M. F. Reynolds, Harrigan and Gilso, Florrian Sisters, Tyler Brothers, Richard Brothers, Blanch Gordon, Shepperley Sisters, Frank E. Hull, Hillis and Remeral, Guy Lester, Herring and Herring, Bimalt and Shady, Cornelia and Wilber, Lillian De Lue, and Plunket and Burns to large and pleased audiences.——ITEM: J. C. Graul, who managed the Broadway for the past year, gave up his lease 16, and will devote all his time and attention henceforth to the Pontiac.

SYRACUSE.—EMPIRE (F. Gage): Billie Burke in Susanne 3: gave excellent satisfaction to large house. Madame Sherry 4-8: was popular and drew well.——WIETING (John L. Kerr): Mary Mannering in A Man's World March 31-4 pleased good-sized houses. Helen Ormsbee, Anne Crewe, Alphons Ethier, and Charles Wyngate were clever in the support. Wieting Stock 17-23.——BASTABLE (S. Bastable): Beulah Poynter in The Little Girl That He Forgot 3-5: interested audiences of good proportion, and was adequately supported. St. Elmo 6-8. The Sweetest Girl in Dixie 10-12. The Virginian 13-15. E. A. BRIDGMAN.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures March 28, with Florence White, singing and dancing comedienne, and Iva Davis, soloist, to the biggest business of the year; very good programme. The Volunteer Organist 29: good performance, to fair business. Vaudeville and pictures, with Jean Beaupre, in impersonations of David Garrick, Rip Van Winkle, etc., to big house; very pleasing bill. Vaudeville and pictures, with Pleau and Corson, singing and dancers; Iva Davis, soloist, and the feature picture, A Romance of the Rockies, 1.

GLOVERSVILLE.—DARLING (Will H. Gaut): A Stubborn Cinderella 1, matinee and night; did good business and gave first-class satisfaction. Eugenie Blair in The Light Eternal 6 to a small and enthusiastic audience. Miss Blair and George A. Lessey were warmly received; balance of cast came in for a share of honors; exceptionally strong co. and staged well. Grace George in Sauce for the Goose 7. Sweetest Girl in Dixie 8. Rosary 17.

GENEVA.—SMITH (F. K. Hardison): Private Secretary March 28 to fair house. Helen Grayce Repertoire co. 27-1 pleased good houses. Plays first part of week: When Knighthood Was in Flower, Man of the Hour, House of a Thousand Candles, Clansman, Grace George 4. A Stubborn Cinderella 6. Climax 8.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Helen Grayce co. in House of a Thousand Candles, When Knighthood Was in Flower, The Clansman, Beyond Pardon, Little Brother of the Rich, Squaw Man, The Man of the Hour, Three Weeks March 20-25: pleased large houses. Howe's pictures 3.

JOHNSTOWN.—OPERA HOUSE (J. A. Cohn): A Stubborn Cinderella March 31: excellent performance; pleased a large audience. Hazel Kirke as Lady Leslie and H. Coit Albertson as "Mac" deserve special mention. Helen Grayce and co. 3-8. The Girl from Rector's 17. The Rosary 18. My Cinderella Girl 27.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE): Beverly of Graustark March 31 to fair attendance. Red Mill 1; seemed to please. Vaudeville and moving pictures 2-6; fine; big houses. The Ishman Rug 7. La Mont's Funmakers 11-13.

UTICA.—MAJESTIC (Fred S. Anderson): Otis Skinner in Kire March 27 pleased good house. Bessie Abott Concert co. 28 delighted good audience. The Chocolate Soldier 29. Beulah Poynter in The Little Girl That He Forgot 30-1. Billie Burke in Susanne 4.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle): Vaudeville March 24 to capacity. Time, the Place and the Girl 28 delighted a full house: S. R. O. sign was out at 8.30. Man of the Hour, My Cinderella Girl coming.

CORTLAND.—THEATRE (Dillon Brothers): Fall Ott's Comedians 1: fair co. and business. A Stubborn Cinderella 7.——ITEM: All open time filled in with vaudeville and pictures to fair business.

PENN YAN.—SAMPSON (C. H. Simon): Grace George in Sauce for the Goose 31: best attraction of the season; large business. The Newlyweds and Their Baby 18.

AUBURN.—AUDITORIUM (J. M. Ross): Madame Sherry 3 to fine house. Otis Skinner 7: good business.——BURTIS-GRAND (J. O. Brooks): Vaudeville 3-15 to continued excellent attendance.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Beverly 1, matinee and night: good business. The Herberts, Stanley and Barr, and Vitagraph 3-8 to good houses. Phil Ott Comedy co. in The Explorer 7. The Thief 8.

NEWBURGH.—ACADEMY (Fred M. Taylor): The Rosary March 30 to good business; pleasing performance. Vermont College in Ispahan Rug 7. Grace George in Sauce for the Goose 8.

COHOES.—PROCTOR'S: Vaudeville and moving pictures 3-8 (except 4) to large business. Mary Mannering 4 in A Woman's World to capacity: pleased.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Vaudeville and pictures 3-5 drew well. Tuberculosis Lecture 6. Vaudeville 7, 8.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters): Bessie Abott and David Bispham, under auspices of Jamestown Choral Society, 4: very fine: good business.

WELLSVILLE.—THEATRE (Interstate Amusement Co.): Lyman Howe March 31 pleased good business.

OWEGO.—TIOGA (J. A. Lane): The Red Mill 3: good house: satisfactory performance. My Cinderella Girl 20.

NORTH CAROLINA.

WINSTON-SALEM.—AUDITORIUM (S. A. Schloss): A Union Depot for a Day March 24 (local talent), under the auspices of the James B. Gordon Chapter United Daughters of the Confederacy: excellent co.: pleased capacity. De Wolf Hopper, with Louise Dresser, in A Matinee Idol 29: good co. and business. Virginia Harned in The Woman He Married 3. James K. Hackett in The King's Game 28.

RALEIGH.—ACADEMY (S. A. Schloss): De Wolf Hopper March 27 pleased large audience. Virginia Harned 7.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Concert by Jamestown Symphony Orchestra 4.——ORPHEUM (James Spaulding): Good houses and attractions, including Pivitt and co., European mimicry; also La Fores and Wilder, cartoonists.

OHIO.

CLEVELAND.

The Country Boy, Baby Mine, and Cameo Kirby All Drew Fair Houses.

The Country Boy was presented by a good co. at the Euclid Avenue Opera House 3-8. Ralph Herz in Dr. De Luxe 10-15.

Marguerite Clark, with a fine supporting co., was seen in Baby Mine at the Colonial Theatre 3-8. Annie Russell 10-15.

Vaughan Glaser, who is always a welcome visitor to Cleveland, packed the Lyceum Theatre at each performance, presenting Cameo Kirby 3-8. School Days 10-15.

The Holden Players at the Cleveland Theatre will present Little Lord Fauntleroy 10-15.

The Metropolitan Grand Opera co. will play a week's engagement at Keith's Hippodrome.

Mary Garden and co. will appear at Keith's Hippodrome for one performance May 1.

WILLIAM CHASTON.

CINCINNATI.

Sam Bernard and Winona Winter at the Lyric—Eddie Foy Headed the Columbia Bill.

Sam Bernard, an old favorite here, with an excellent co., presented a musical melange, entitled He Came from Milwaukee, at the Lyric 10-16. He was ably supported by Winona Winter, Grace Leigh, Adele Roland, Alice Gordon, Louis Harrison, George Anderson, Martin Brown, and others of equally good reputation. Attendance continues first class, under the capable management of James E. Fennessy.

Eddie Foy in his initial vaudeville appearance here was the leading feature at the Columbia 9-15 in a new comedy sketch, entitled The King and the Jack. Another attraction on the bill was Adelaide Norwood, the American prima donna, who is also a favorite here.

Billy Van, the original Van Minstrel Man, was the special feature at the Empress 9-15.

A new burlesque called The Girl in the Balloon, presented by The Brigadiers co., headed the bill at People's during the week.

John Lawrence appeared in his own play, entitled The Road up the Mountain at Heuck's 9-15.

An attractive programme for the week at the Family included the Sugamoto Japanese Troupe of jugglers and balancers, the Bennett Sisters, and the Three Electric Singing Girls.

A. J. McNAIR.

TOLEDO.

Roy Atwill and Company Gave Good Satisfaction—Paycen Stock Continues to Please.

At the Auditorium Roy Atwill and his players gave a fine production of The Prince Chap 2-8. Mr. Atwill played the artist with conviction, while Tom Williams did his usual clever work as Marcus Runion. Little Teddy Dean and Alice O'Brien were very clever in their parts. Gene La Mott as the grown-up Claudia was most pleasing. The remainder of the co. gave good support. The Servant in the House 9-15.

Although the regular season of the Valentine closed 1 with Montgomery and Stone, Manager Becker announces that The Arcadians will play here 26 and Ethel Barrymore in A Twelve-Pound Look 28.

Rose Melville in Sis Hopkins drew well at the Lyceum 3-5. At Cripple Creek 6-8. Vaughan Glaser in Cameo Kirby 9-15.

A Woman in the Case is the offering of the Payeen Stock co. at the American 2-8. As Margaret Rolfe, Rachael May Clark gave her usual finished performance. George Webb made new friends by his sincere portrayal of Julian Rolfe. May B. Hurst gave an intelligent and brilliant performance of Claire Forester, and after the famous supper scene in the third act was obliged with Miss Clark to respond to numerous curtain calls. Herbert Bethew was seen to good advantage as Mr. Thompson, the lawyer. Is Marriage a Failure? 9-15.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): Stetson's U. T. C. 1 drew big matinee; packed the house at night, and proved an exceptionally strong co. The Eva of Bernardine Stead was sweet as could be. Ed. Repp, who plays Tom, is an Urbana boy, and was the hero of the hour among his people.——WONDERLAND (Harry Willoughby) and ORPHEUM (Holding and Reifsnider): Pictures and good business.——ITEMS: William Brister, cornetist, with Stetson's U. T. C., closed here to join an orchestra at River View Park, Chicago, and George Ripton, the monitor, with same co., closed.—Dr. F. B. Bennett, manager of Bennett's Opera House when that was in existence, has returned from his winter home in Florida.

WILLIAM H. McGOWN.

SANDUSKY.—WALLICK (W. S. Canning): The Goddess of Liberty 4: good co., to fair business. Fair sale of seats for Madame X 6. The Melting Pot 8.——ORPHEUM (H. K. Carter): Primrose, old time minstrel, leading feature; good houses.——CASINO (Clyde Quimby): Headliners, Mutt and Jeff. Casino Stock co.: capacity business.——ITEMS: Under the auspices of the Helen Purcell Home, Bessie Abott and David Bispham will appear in concert at the Weller Theatre 10.—The senior class of the local high school will present Twelfth Night the last week in May.—The Shakespeare Society will present scenes from Romeo and Juliet May 1.

LAURA B. POE.

SPRINGFIELD.—FAIRBANKS (George H. Denmar): The Dollar Princess March 29 to good house. The Quality of Mercy 3: both co. and play well received by fair business. Dave Lewis in Don't Lie to Your Wife 4 to light attendance. A Broken Idol 5.——NEW SUN (Sun Amusement Co.): Cora Youngblood Dorcas Sextette, Kittie and Nelson Sterling, Arthur Rigby, Roland Travers and co., and Margery Baratum 3-8 and pleased very fine patronage. Sun's Minstrels and Joyland Girls 10-15.——ITEMS: George Denmar, of the staff of the Southern, Columbus, has assumed the management of the Fairbanks.—Karl Becker, who has been manager of the Fairbanks, has been transferred to the Valentine, Toledo. Mr. Becker has made numerous friends here by his unvarying courtesy and has their best wishes for his future success. Mr. Becker and the treasurer, Mr. Clark, were probably the two youngest persons occupying such positions in any theatre of this size.

DAYTON.—VICTORIA (William Sander): Fannie Reinhart and Yiddish co. in Storm in the Family March 30 delighted large audience. Montgomery and Stone in The Old Town 3: fine; capacity. Quality of Mercy 4, 5: competent co.; fair houses. Dave Lewis in Don't Lie to Your Wife 6, 7. Madame X 8. (Close of regular season.) Opens with vaudeville and pictures 10.——NATIONAL (Gill Burrows): Sis Hopkins 30-1: usual production and big business. James Boys in Missouri 3-5: fair; light business. Blue Mouse 6-8. Caught in Mid-Ocean 10-12. County Sheriff 13-15.——LYRIC (Max Hurtig): Primrose Four, Linton and Lawrences, Wills and Hanna headed good bill to big business week 3. Bill week 10: Fanny Rice, Marcena, Navarro and Marcena, the Strolling Players and others.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Vaudeville Jan. 1—indefinite to large business.——GRAND (O. L. Maier, res. mgr.): Bertha Kalish in The Kreutzer Sonata 1 pleased good business. Howe's Travel Festival 2, 3; very entertaining, to fine attendance. Walker Whiteside in The Melting Pot 6: excellent, to capacity. School Days 8-8. Girls 10, 11. Beulah Poynter in The Girl He Forgot 13-15. The Minister's Sweetheart 17-19. The Girl and the Tramp 24-26. The Newlyweds 27. The Broken Idol 29.——ITEM: Just in receipt of a card from Fred E. Johnson, formerly res. mgr. of Colonial. He is now in charge of a house at Port Huron, Mich., and reports everything moving nicely. Success to genial Fred is the wish of Akron friends.

LORAIN.—MAJESTIC (Bippus and Shea): Mother March 30 pleased fine audience. Madame Sherry 3 drew a large house and pleased. The Blue Mouse 5: was well received by a fair house. The Man on the Box 7: well attended. Bert Marshall's Vaudeville co. 9 did a capacity business matinee and evening.——BIJOU (C. V. Jones): A Football Game of Fortune 3-8 to fair attendance.——BROADWAY (W. H. Miller): The Sun Minstrels 20-25 gave an excellent performance to crowded houses.

ALLIANCE.—COLUMBIA (W. S. Davis): Powhatan (local) March 28, 29 pleased fair houses. The Man on the Box 30 satisfied good house. Madame Sherry 1: fair sized audience: best attraction of the kind ever here; Tessa Kosta made a decided hit. The Merry Widow T. H. Evan Williams Concert co. 11. Madame X 14. The Newlyweds and Their Baby 26. The Rosary 27.

BELLEFONTAINE. — GRAND (C. V. Smith).——ITEMS: House dark at present on account of remodeling, which will be completed about middle of April. Cutter Stock co. March 24-29 (return).—Several from here witnessed A Broken Idol at Fairbanks in Springfield 5: pleased.—James Hornberger, with Madame Sherry co. which plays Lima 8, will visit his parents here 9.

WARREN.—OPERA HOUSE (John J. Murray): Vaudeville and pictures March 26 filled house. The Man on the Box 28 to good business.——ITEM: John Meehan, who appeared here in the leading role in The Man on the Box, and Emmet J. Kelly, editor of the Niles "News," were reared together in Lindsley, Can., but had not seen each other for the past 18 years.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): The Cowboy and the Thief March 30: good co.; pleased small house. Madame X 13. Howe's pictures 17. Elks' Minstrels 20, 21. The Newlyweds and Their Baby 28. Al. H. Wilson May 4. Miss Nobody from Starland 12.

TIFFIN.—OPERA HOUSE (C. F. Collins, res. mgr.): The Thief March 25 pleased large audience. The Great McEwen opened a week's engagement 27 with hypnotism and mind reading to good business and satisfaction. Madame Sherry 3.——ITEM: The Thief co. closed 29.

FOSTORIA.—ANDRS OPERA HOUSE (Carl Smith): Doyle Stock co. March 27-2, presented We Are King, Parish Priest, Sherlock Holmes, The Game, When Men Love Women, Spirit of '76, An Indian's Secret; co. and business good. A Broken Idol 4. The Cowboy and the Thief 6.

LIMA.—FAUROT (L. H. Cunningham): Bertha Kalich in The Kreutzer Sonata March 30: excellent presentation. David Higgins in His Last Dollar 1: gave satisfaction. A Broken Idol 3 pleased. Sis Hopkins 7. Madame Sherry 8.

STEUBENVILLE.—GRAND (A. M. Morley): The Rosary March 31 pleased good house; good co.——NATIONAL (W. G. Hartshorn): Trolley Car Trio, Brown, Arthur Nimse McKee and the Great Eldon 3-8: business and offerings fair.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Howe's pictures (auspices King's Daughters) March 31: good entertainment and business. The Cowboy and the Thief 1 satisfied fair attendance. The Blue Mouse 20. Grandstark 25. The Time, the Place and the Girl May 9.

PIQUA.—MAY'S OPERA HOUSE (Central Ohio Associated Theatres Co.): The Merry Widow 4, with George Dameral and Frances Cameron, captivated a large audience; support good. Madame Sherry 7. Madame X 10. The Newlyweds and Their Baby 21.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Madame Sherry March 31; more than pleased a large house; best musical attraction in years. The Goddess of Liberty 3; very good, to fair house. Buster Brown 22.

PORTSMOUTH.—GRAND (Fred Higley): The Firing Line March 30 to poor business. Annie Russell in Gordon's Wife 1; excellent, to fair business. U. T. C. 8. The Goddess of Liberty 10. Howe's pictures 14.

ELYRIA.—THEATRE (H. A. Dykeman): Howe's pictures March 30 highly entertained capacity. Madame Sherry 4 pleased large audience; splendid music and scenery. Himmelein Stock 17-22.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Madame Sherry March 29 pleased capacity house at advanced prices. Girls 5. The Broken Idol 6. The Melting Pot 8.

FINDLAY.—MAJESTIC (J. B. Swaffor): David Higgins in His Last Dollar March 31; good co.; fair house. Merry Widow 3; excellent co.; good house. Lyman Howe 5.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Man on the Box 3; fine cast and greatly pleased a fair house. The Blue Mouse 19. The Newlyweds 26.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walberg): Girls 3; fair co.; medium house. Don't Lie to Your Wife 5; good attraction and capacity house. Lyman Howe 6.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): The Moulin Rouge Girls March 29; fair business.

DELPHOS.—GRAND (Nat. Smith): Jim and the Singer 1 played to small business; co. headed by Alan Villair and Edna Codair.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Buster Brown 21.

OKLAHOMA.

M'ALESTER.—BUSBY (H. A. Snielberger): The Girl in the Taxi March 28. Madame Sherry 29. May Robson 30. Blanche Walsh 7. The Third Degree 13.——MAJESTIC (A. C. Brown): Vaudeville and pictures 27-1; business good.

SHAWNEE.—BECKER (John Fanning): The Girl in the Taxi March 27 pleased good house.

ALTUS.—GARRICK (A. A. Hougham): The De Armond Sisters in repertoire 3-8.

OREGON.

PORTLAND.

Praise for Gertrude Elliott and Supporting Company—A Notable Cast at the Baker.

Gertrude Elliott and a strong supporting co. brought Frances Hodgson Burnett's much talked of play, The Dawn of a To-morrow, to the Heilig, opening March 27 to good business. Miss Elliott invests the role of Glad with all the winsome charm and optimism intended by the author. Her work is finely drawn and conscientiously carried out. Fuller Mellish as Sir Oliver Holt presents a compelling portrayal of the part, and the others of Miss Elliott's support are satisfactory. The Merry Widow 2-8.

Two special performances of The House of a Thousand Candles were given by the Baker Stock co. at the Baker Theatre 26. These performances served as a farewell appearance of the co. as an organization this season, as since the opening of Jim the Penman 27 the aggregation will be known as the stock co. in support of Florence Roberts. Theodore Roberts, and Thurlow

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Bergen. To Ronald Bradbury in the role of Bates belongs many honors for a fine piece of characterization. J. Frank Burke as the villain, Pickering, was quite up to his standard of excellence as a character actor. Dan Brown, an old-time favorite, was seen in the light comedy role of Larry Donovan. Brenda Fowler made a charming Marion Devereux. The rest of the cast did well the parts assigned, and altogether the attraction was a success.

With Florence Roberts, Theodore Roberts, and Thurlow Bergen in all-star cast five weeks of stock opened 27 and was greeted by an enthusiastic throng. With the vehicle, Jim the Penman—old, yet ever popular—the three stars individually were given the greatest opportunity to show their histrionic powers. Miss Roberts, who has ever been a great favorite in Portland, was greeted by prolonged applause on her entrance at each performance, and Thurlow Bergen almost divided honors. Florence Roberts as Mrs. Ralston gives one of the best characterizations she has ever done. Her work is a distinct revelation and a powerful portrayal of dramatic art. Theodore Roberts sees no every possibility in the role of the roguish Baron Hatfield, and Thurlow Bergen gives an intense impersonation of the forger. Frank Denithorne's detective, Captain Redwood, was excellent in every particular. J. Frank Burke as Louis Percival was sincere and forceful. Dainty little Fay Bainter was charming as Agnes, the daughter of the forger, and Dan Brown as the cad was good. Earl Dwire as Lord Drollmecort, John Burton as Dr. Pettywise, as well as the rest of the cast all contributed to the success of the production. Easa 3-8, followed by Ebann 10-15.

The Bachelors was the offering given by Dillon and King, supported by the Lyric Musical Comedy co., at the Lyric 27-1. The Bluffers 3-8.

JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): Madame Sherry 8. Y. M. C. A. 8.

PENNSYLVANIA.

PITTSBURGH.

The Old Town, Chocolate Soldier, Quo Vadis, and A Broken Idol Seen Here.

PITTSBURGH, April 11.—The Old Town is playing a return date at the Nixon this week, with Montgomery and Stone heading the company. David Warfield in The Return of Peter Grimm follows. Last week The Country Boy was acted by a good company and well staged. George A. Wright as Fred Merkle gave a convincing, finished and delightful portrayal. John Webster, Frank E. Jamieson, H. Dudley Hawley, Ethel Clayton, and Nellie Fillmore deserve mention.

The Alvin has The Chocolate Soldier for a return engagement and a large week's business is the outlook. He Came from Milwaukee is a large musical show and was lavishly produced here last week. Sam Bernard was the chief funmaker and elicited much laughter. Louis Harrison, Henry Norman, George Anderson, Martin Brown, and Adele Rowland did efficient work.

The Harry Davis Stock company is seen in an elaborate production of Quo Vadis at the Duquesne. Dennis A. Harris took first honors in last week's play, The House Next Door, by his clever and admirable acting of the old English nobleman, and Mary Hall was pleasing as Esther. The balance of the company was suitably cast and the play splendidly staged.

A Broken Idol is the bill at the Lyceum. The Virginian was fairly well played at this popular playhouse during the past week.

Annette Kellerman heads a good vaudeville bill at the Grand.

The World of Pleasure is at Harry Williams' Academy and the New Columbia Burlesquers at the Gayety. ALBERT S. L. HEWES.

SCRANTON.—LYCEUM (Thomas M. Gibbons): The Chocolate Soldier 3-5; very large advance sale.——NEW ACADEMY (J. H. Docking): The Holy City was the offering of the Poli Stock co. week of March 27 to capacity; one of the best plays of the season. Rose King as Salome gave a splendid performance, making another pronounced hit, and was accorded numerous curtain calls. Harold Claremont as Marius shared in the calls. Duncan Penwarden as Herod, Irwin Lancaster as Calaphas, Gilberta Faust as Herodias, and Ada Sherman as Elizabeth were excellent, and merit special mention. Hearts of Oak 3-5.——POLI (J. H. Docking): A very good bill for week of 27 with McIntyre and Heath in The Georgia Minstrels as a headliner scored. Nellie Nichols, Michael E. Fitzgerald and His Eight English Juggling Girls excellent. Hoyt Lessig and co., the Fordyce Trio with Baby Helen and others to capacity houses.——COLUMBIA (G. Nelson Teets): The Washington Society Girls in Oh! You Palm Beach and Hotel Upside Down 30-1; co. and business fine. Mamie Champion, Blanche Washburn, and Charles Douglass were featured and made good. Selbini and Grovini merit mention. Jardin de Paris Girls in Jagsville 27-29; an excellent co., to good houses. Abe Leavitt and Gladys Sears scored hits. The Passing Parade, with Sam Sidman, 3-5. The Empire Burlesquers, with Bob Van Osten, 6-8.——ITEMS: Harry Andrews, who was director of the Poli Stock co., has resigned. His place is filled by H. Percy Maldon.——Rev. Rogers Israel, rector of St. Luke's Episcopal Church (Scranton's "Little Church Around the Corner"), organized the first Actors' Church Alliance in this city and was at the head of it for years, has been made Bishop of the Diocese of Erie, Pa., and in the future will reside in that city. He will be greatly missed, not only by the Alliance, but by the general public and the profession.

READING.—ACADEMY (Phil Levy, res. mgr.): Paid in Full March 30; a co. of unusual excellence to business quite commensurate with the usual Lenten attendance; the presentation certainly deserved a crowded house. At the Old Cross Roads, another well acted drama of more than ordinary interest, likewise played to poor business 31. 1, with matinee 1. Good business at both performances was the rule with the World of Pleasure, a first-class burlesque sensation, 4: Will Fox and Marie Stewart were the chief comedians, and Eva Mull and Dorothy La Mar made good as soubrettes. The Florida Strollers (colored) 7, with matinee. Gay Matilda 8, with matinee. The Star Show Girls (burlesque) 11, with matinee. Alias Jimmy Valentine. The Chocolate Soldier, and The Fortune Hunter are scheduled for early presentation.——OPERA HOUSE (C. G. Keeney, res. mgr.): The City Club Burlesquers opened this theatre as a burlesque house 30 and played two days to capacity, and was stopped 1 owing to the failure of the management to renew license. The California Girls reopened it and played to excellent business 3-5. The Biz Sensation Burlesquers 6-8, with daily matinees. Chorus girls' contest 7.——ITEM: By arrangement with Manager Levy, Margaret Mayo has arranged to make this city a producing point for all of her plays and has accordingly set 15 for one of her new plays, which will deal with the people behind the scenes. Miss Mayo will be on hand to supervise the production, which is to be presented by a prominent cast.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yeckes): Paid in Full March 31, with good co.; pleased a fair sized house. Hinkelein's Associate Players 3-5; pleased good sized audiences. Plays: Anita the Singing Girl, Charlotte Temple, Two Onward, The Burglar's Daughter, Lalomedi, Road to Yesterday, Lena Rivers, Moths of Society, In Arizona, Sweetest Girl in Dixie, Camille, and Princess of Patches; good co., including Bessie Dainty, William Tennyson, Dan Malloy, Ira B. Earle, William Nichols, Berkely Haswell, George Hughes, Charles A. Kurtz, Hazel Corrine, Goldie Cleveland, and Marie Van Etten, Gay Matilda 10. Lancaster Choral Society 20.——FAMILY (Edward Mosart): The stock co. produced In Missouri 2-5 to good sized houses. The character parts were well acted by Edward Van Sloane, Belle Mitchell, Susanne Rowe, E. J. Bunkall, Emory Blunkall, and Robert Thorne.——ITEM: Donald Macdonald, of New York, is rehearsing 500 amateurs in The Passing Show for the benefit of a local hospital.

HARRISBURG.—MAJESTIC (N. C. Miller): Black Patti Musical Comedy co. March 31; good attendance and very good entertainment. World of Pleasure 6 to fair business and very fine. The Rose Maiden (local) 6. Chocolate Soldier 7, 8. Madame Sherry 11.——ORPHEUM (G. Floyd Hopkins): The Six Kirksmith Sisters in a fine programme of vocal and instrumental music were distinctly headliners and were well received 3-5; Mrs. Gene Hughes and co. in a merry playlet, Youth was also in the headliner class and added to the merriment of the evening; Wilbur Mack and Nella Walker revisited the scene of their former success and produced the little sketch that won favor on the former occasion, Flirtation at a Railroad Station; Sam J. Curtis and co. in a Session at School were the cause of much hilarity; this also is a repeat of a former success. The Harvey-Devora Trio made a hit.

JOHNSTOWN.—CAMBRIA (H. W. Seberger): The Spendthrift, with Edmund Breese, March 29; fair attraction and business. Roosevelt in Cheyenne (moving pictures) 30; fair attraction and business. Miner's American Burlesquers 31; good attraction and business. Jesse James 1; fair performances and good business. Beverly 2. Dobb's moving pictures and lecture on "The Far North" 4; good attraction and business. Peter Sobits, strong man, and Joe Rajatovic, wrestler, 5. World of Pleasure Burlesquers 6. Viola Allen in The White Sister 7. The Merry Widow 8. William J. Bryan, lecture on "The Passing of Pictorerry" 13, which will mark the closing of the season, and the present Cambria Theatre, which will immediately be converted into a ground floor house.

ALLENTOWN.—LYRIC (N. E. Werman): Ethel Barrymore, March 30 in a double bill: Alice-Sit-by-the-Fire and The Twelve-Pound Look; this was Miss Barrymore's first appearance here for several seasons and, as she is a great favorite here, she was greeted by a packed house; among her excellent supporting co. in the leading roles are Louise Drew, Charles Dalton, Thomas Kelley, and Frank Goldsmith; fine performance. The World of Pleasure Burlesque co. in a two-act musical sensation drew two good houses 3 and pleased; the co. is above the average; there was no olio. The Black Patti Musical Comedy co. drew satisfactory business 1; A Trip to Africa was the bill and gave general satisfaction. The Star Show Girls 10.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): Howe's pictures March 31, 1 pleased three large houses. The Chocolate Soldier 5, 6; three performances; pleased excellent business. My Cinderella Girl 8. The Masquerade Stock co. 10. Local 19. A Stubborn Cinderella 22.——NESBITT (D. M. Cauffman): The Regeneration 27-1, by the Nesbitt Players, was greatly enjoyed by large houses. The Test 3-5.——LUZERNE (Leon Ferrandini): Sam T. Jack's co. 3-5 pleased good business. The Passing Parade 6-8. The Lady Buccaneers 10-12. Miss New York, Jr., 13-15. The Rector Girls 17-19. The Kentucky Belles 20-22.

HONESDALE.—LYRIC (B. H. Dittrich): The Flower of the Ranch March 30; well pleased fair-sized audience. The Red Mill 4; very good, to good business; excellent satisfaction; co. forced to respond to many curtain calls. Chauncey-Keiser Stock co. 10-15. My Cinderella Girl 17. Baseball Minstrels (local) 27. The Arrival of Kitty May 5.——ITEM: Manager Dittrich has recently purchased the Honesdale Bill Posting co., which controls all the display billboards in this town.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The Climax March 16; excellent co., to fair business. Florence Webber as Adeline, Walter Liebman as John Raymond the Doctor, Carney Christie as Pietro, and Howard Lang as Lalo, all were excellent. The Texas Ranger 6. Dobbs' pictures 13. Firing Line 17. Flower of the Ranch 19. State College Thespians 20. The Wolf 24. Junior Class Play 28.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (William Krellitz): Dr. J. A. Schenck and co., Sam Barton, Levine and Crane, the Albertus, Buck Goldie, and the Seymour Sisters 3-8 pleased good business.——STAR (Harry E. Weber): Lampe Brothers, Fagg and White, and Golden and Delmar; good bill and houses.

M'KEESPORT.—WHITE'S HIPPODROME (F. W. Hunter): The Rosary March 30 (return); good business; fair co. Texas Ranger 31; fair business; pleased. Dollar Princess 1; fair audience. Monte Carlo Girls 3, 4 pleased; co. fair. The Round Up 7, 8.

LATROBE.—SHOWALTER (W. A. Showalter): Girl from the Chorus March 25; poor business. The Toy Shop (local) 26; on account of illness of E. May Bookwalter, under whose direction it is to be given, date has been changed to 7. The Texas Ranger 30.

ROCHESTER.—MAJESTIC (Charles Smith): Vaudeville 3-5 includes Jack North, Pearce and Mason, the Four Campbells and picture; excellent business and performance. Viola Allen in The White Sister 6; large advance sale.

YORK.—OPERA HOUSE (B. G. Penta): Lillian Russell in In Search of a Sinner March 24 delighted large audience. Paid in Full 28. Champlin Stock co. 3. Himmelein Stock co. 10-15.——AUDITORIUM (B. G. Penta): Vaudeville 27-1; good bill and business.

DANVILLE.—OPERA HOUSE (D. E. and C. F. Edmondson): Flower of the Ranch 1; fair performance, to good business. The Red Mill 5. Orpheus Glee Club 17 (local). Beverly of Graustark 21.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Man on the Box 15 cancelled, come later. The Flower of the Ranch 21. Flaming Arrow May 4. Grahame Stock co. 8-13.

POTTSVILLE.—ACADEMY (Charles Haussmann): The Man from Home March 30

LETTER LIST.

WOMEN.

Asadre, Thelma, Nellie Aberstrom, Buck, Ines, Annie Blasky, Mrs. Leo C. Bell, Hazel Boyne, Marie Baxter, Leah Band, Grace Beach, Gertrude Berkeley, Sophie Brandt, Edith Bellows.

Croucher, Molly, Mrs. R. G. Coit, Gertrude Coddington, Josie Collins, Grace T. Coulter, Rita Curtis, Ida Conquest, Grace Cameron, Myrotta Chapman, Josephine Collins, L. Clay, C. Caryl, Clara Cusacks, W. Conklin, Mrs. H. Chambers, Henrietta Crosman, Alice Craig.

Danvers, Vinnie, Lucille Doring, Rosemond Dore, Mrs. L. Dickson, Minnie De Lange, Dorothy Davis.

Elliott, Lorna, Grace Ellsworth, Mercedes Elliott, Mildred Elaine, Babe Hills, Eleanor Earl, Friedman, Mrs. E., Jane Fearnley, Marjorie Foster, Edith Forrest, Frances Fields, Virginia Frankenstein, Hugh Ford, May Frances Lucille Flaven, Lillian Field.

Galland, Bertha, Rita Gordon, Ida Gabrielle, Helen Gillingwater, Doris Goodwin, Gertrude Graham.

Harvey, Mrs. Paul, Adele Holt, Emma Haynes, Dorothy Hunting, Mrs. W. Hanned, Percy Haswell.

James, Ellen, Irene Jermone.

Keogh, Mary, Helen Keer, Josephine Kurrier, Cecil Kern, Mrs. H. Kleine.

Leon, Cecil, Blanch Leighton, Emily Lytton, Flo Lorraine, Caroline Lee, Edith Lennox, Matte Little, Lillian Lorton, Marie La Tour, Jeffreys Lewis.

Morton, Beatrice, Mazie Mack, Mrs. C. W. Meech, Georgia Munson, Eileen May, Florence Mills, Rae Morris, Phila Miller, Louise Marshall, Alice Mortlock, Marshall McLorraine, Julia S. Markey, Elizabeth Murray.

Neeville, Cormon.

Parker, Maybelle, Anna Pomeroy, Avis Page, Hilda Patricks, Gertrude Perry, Marie Pomery.

Robinson, Emma, Lansing Rowan, Anna Rosemond, Helen Raymond, Florence Reed, Mabel Rowland, Jennie Reed, Mrs. S. Bork.

Seymour, Donna, Josephine Saxon, Viola Smith, Marguerite Sylva, Julia Sanderson, Gertrude Stanwood, Anna Stoddard, Adelaide Sharp, Isla Stevens, Nora Shelby.

Truax, Maud, Helen Tilton, Susan Tallmadge, Edna Temple, Bu Talmage.

Vonne, Margaret, Minnie Victorson, Mrs. F. Voelker, Maybelle Van Meta.

Wilson, Edna, Jane Wesson, Mrs. F. Ward, Lottie Williams, Stella Ward, M. B. Williams, Marie Wynne, Lydia Willmore.

Yorke, Eva, Rida Young.

MEN.

Arthur, Lee, Richard Anderson, Edwin Arden.

Bates, W. S., Chas. Balsar, Theodore Babcock, Newton Beere, Joe Brandt, Frank L. Bixby, Al. Beasley, Arthur Berthelet, Chas. Bunnell, Elwood Bostwick, Ernest Bard, Geo. Bell, Ralph Beals, Paul Brady, J. E. Blumkall, Conrad Bodden, Herbert Brennan.

Canfe, Joseph, Herbert Carter, James Cormican, James Callahan, F. Cullen, L. Cox, Harry Crosby, Preston Crew, E. H. Calvert, R. Collins, John Carleston, Thomas Coote, Frank Currier, W. Cripps.

Dashiell, Willard, Chester De Vonde, Walter Downing, Harry Du Souchet, Sidney Donalds, Fred Duff, John Dewey, Geo. Denton, Charles Deland.

Emerson, Gerald, E. Evers, Carl Edwards, Chas. Evans, Elwyn Eaton, Julian Le-Estrange, Louis Eagan, Edwin Evans.

Fischel, Theo., Frank Folsom, Wm. Fox, Herbert Flint, Harry Fox.

Goldsmith, Frank, John Graham, Ernest Greenberger, Gerald Griffin, Sully Guard, Ed. Grant, Jos. Garry.

Harris, Mitchell, Berkeley Haswell, Geo. Holt, W. Herrick, Geo. Herbert, Alfred Hardy, Geo. Han, Louis Hartman, J. R. Hutchinson, Arthur Hoops.

Inglis, Gus.

Jacoby, G., Gladden J. James.

Kessinger, Otto, Joseph Kelvin, Philly Kelley, Robert Kane, J. Knoll.

Lindau, Jules, Frank Lennie, Chas. Lindholm, Harry Linksy, Rien Love, Charles Lum, Fred Lloyd, Alfred Langstaff, F. Ludeman, Harry Linley.

Meinotte, Armand, Ashley Miller, Chas. Minor, R. Moye, Geo. Morris, Robt. Moore, Edwin Maynard, Leslie Meecham, Ralph Moody, Robt. Malory, S. G. Moore, Joe Merrill, A. McKenna, Albert Macquarrie, Gerald McDonald.

Newton, Herbert, Burt Noble.

Owen, Jas., Cecil Owen.

Proctor, David, Alfred Palton, Homer Potts, Hal Parker, Geo. Paddison, Jas. Poole, Arthur Phinney.

Reed, Eugene, Richard Ridgley, Eddie Rosenfeld, Dan Ryan, O. Roth, Geo. Edw. Reed.

Shoenfelt, Joseph, Charles Stowe, A. Singer, Geo. Scott, H. Sheldon, Edwin Seligman, Douglas Stevenson, Jas. E. Sullivan, Allan Shaw, Jack St. Clair, Frank Sebell, Claude Sparr.

Thomas, Frank, Wm. Tullwood, Louis Talbot, Cannon Trio, John Trenor, S. Tuck.

Veronee, J., Fred Voelker, Thomas Van, James Vincent.

Wright, Joe, Gus Williams, Arthur White, Fred Wayne, Dallas Welford, Bryan Washburn, J. Warren, Ben Welch, Douglas Williams.

REGISTERED LETTERS

Francois Ernest, Walter N. Lawrence, Charles L. Miller, C. S. Morrison, Sidney McCardy, Henry Wigley, M. Moulton.

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delighted S. R. O.; fine co. and scenery. Madame Sherry 10.

CHESTER.—WASHBURN (Lesse Washburn): Vaudeville and pictures March 28-1; business good. Florida Strollers 7. California Girls 7, 8. Black Patti 8.

TARENTUM.—NIXON (C. N. Reed): Jesse James March 31 pleased fair house. Keyes Sisters Stock co. 3-8. Flower of the Ranch 15. Price and Rutter co. 17-22. Gay Matilda 24.

WELLSBORO.—BAGHE AUDITORIUM (Darft and Darft): Howe's pictures March 24; large house; pictures excellent. The Climax 6.

WILLIAMSPORT.—LYCOMING (L. J. Fiske): At the Old Cross Roads 3, 4 pleased small house. The Round Up 17-19.

NEW CASTLE.—OPERA HOUSE (E. H. Morris, bus. mgr.): The Rosary 4 pleased good house. Bessie Abott 7.

SHARON.—GRAND (G. B. Swartz, res. mgr.): The Rosary 5.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): Motion pictures 1-8; fair business.

RHODE ISLAND.

PROVIDENCE.

Cecil Lean and Florence Holbrook Attracted Full Houses—Keith's Big Bill.

Bright Eyes returned to the city, but this time at the Empire, where it enjoyed full houses during the week 3-8. Cecil Lean and Florence Holbrook retain the leading characters, surrounded by a good cast of principals and an exceptionally fine chorus. The Old Homestead 10-15.

The Opera House remained dark during the first part of the week, until Margaret Anglin opened 6 with her new comedy, Green Stockings, for the remaining three days.

The Baldwin-Melville Stock co. won new laurels with its first farce-comedy of the season at the Imperial 3-8. The Man from Mexico was the selection and it proved a winner. Paul McAllister scored an individual triumph. Cumille 10-15.

Keith's again offered one of those fine bills that have characterized the season's offerings, headed by Edward Abeles in a clever comedy sketch. He Tried to Be Nice. Eddie Leonard, assisted by Mabel Russell, was given a rousing reception, and Hickey's Circus, Frank Milton and the De Long Sisters, Oscar Lorraine, Dolan and Lenharr, Bert Fitzgibbons, the Expositos, and Shriner and Wills complete the bill.

Al. Reeves' Big Beauty Show was at the Westminster 3-8, with a performance thoroughly up to the standard. Robie's Knickerbockers are underlined for 10-15.

The entire house on Friday night was reserved for the Nobles of the Mystic Shrine and their friends, where they witnessed a performance of Bright Eyes. The house was attractively decorated for the occasion.

Keith has started on the last stretch of vaudeville, to terminate with the present month, at which time the usual Summer stock season will be inaugurated. The same is true of the Empire, which will open its stock season May 1.

H. F. HYLAND.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets): Sarah Bernhardt in Jeanne d'Arc March 13; pleased good house. The Dollar Princess 14, 15. Grace Van Studdiford in The Paradise of Mahomet 18 to fair business. Madame X 20-22 to good business. Adeline Dunlap in the title-role deserves special mention. Robert Edeson in Where the Trail Divides 31, 1 to fair business. The Golden Girl 7, 8; will close the season.—ORPHEUM (G. H. Hickman): The Trahern Stock co. is presenting The Charity Ball 3-8. Brown's in Town 10-15, and The Cutest Girl in Town 17-22 to business satisfactory considering Lent.—BIJOU (G. H. Hickman): East Lynne and Camille 3-8. Billy Clifford 10-15.

BRISTOL.—HARMELING (Harry Bernstein): Buster Brown March 31; very good co. and business. Sins of the Father 1; very well acted before two poor houses. The Bristol Stock co. opened 3 for an indefinite run, under the direction of Fred Seward; includes Mabel Spencer, Minnie Seward, Margaret Maxwell, Fred Seward, Joe C. Busbe, Frank Mallo, Rainh Thorne, George C. Raymond, Edwin Ramsey, Harry Morris, and Jack Kohler.

CHATTANOOGA.—ALBERT (P. R. Albert): Louis Mann 7. The Chocolate Soldier 22. The Flirting Princess 10.—LYRIC (H. G. Cassidy): Jewell Kelly co. pleased fair business 27-31. The Fortune Hunter 1 pleased good business. The Jewell Kelly co. 3-8.—BIJOU (O. A. Neal): Billy Clifford in The Man, the Girl and the Game 27-1 pleased good business. The Revelation 3-8.

JACKSON.—MARLOWE (D. L. Williamson, res. mgr.): Beverly March 28; fair business night and matinee. Vanderbilt University Glee Club 29 pleased good business. The Golden Girl 6.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson): A Winning Miss March 28 thoroughly pleased capacity business. Coburn's Minstrels 7.

TEXAS.

SAN ANTONIO.

The Three Twins Repeated Former Success—May Irwin Renewed Old Acquaintances.

At the Grand Opera House Victor Morley and Bessie Clifford in Three Twins March 26, 28, were again the mainstay of this delightful entertainment. The Three Twins is as good as when seen here last season. Blanche Walsh in The Other Woman 27, 28, played to well-filled houses. The little co. was excellent, but the real delight was Nellie Butler's portrayal of the butterfly friend. Miss Walsh was very effective. May Irwin in Getting a Polish was one of the bright spots in the week's attractions. Miss Irwin was "a scream," and her songs were so well received that she was compelled to sing them over and over again. This was her first appearance here in many years, and we hope that she will not stay away so long again. Business fairly good. Della Fox in Delightful Dolly 29-31. Business very poor. Harry Bulger in The Flirting Princess 1, 2. The Chocolate Soldier 3-8. Sarah Bernhardt 8, 9. May Robinson 14, 15. Grace Van Studdiford 20, 21.

HADEN F. SMITH.

FORT WORTH.—BYERS' OPERA HOUSE (P. W. Greenwall): Madame Sherry March 27, 28, with Ada Meade and Dallas Welford; immense business; pleased. Miss Meade was given an ovation on her entrance as Yvonne and was forced to answer many encores. Others who pleased were Ben Grinnel, Alta Houston, Estelle Thebaud, and Lillian Tucker. May Irwin in Getting a Polish 29 delighted a good house. Elks' Imperial Minstrels 30, 31; overflow houses; Roscoe Carnifax, a local favorite, scored heavily with his singing. Blanche Walsh in The Other Woman 3, 4. May Robson in Rejuvenation of Aunt Mary 7, 8. The Chocolate Soldier, with Rene Vivienne and Charles Purcell, 10-12. Madame Sarah Bernhardt in La Samaritaine 13.—ITEM: Della Fox in Delightful Dolly, booked for 5, 6, canceled on account of co. stranding in San Antonio.

EL PASO.—THEATRE (Crawford and Rich): Mystery of Chinatown March 24, 25. Olga Nethersole 31.—CRAWFORD (Crawford and Rich) Players' Stock co. closed.—HAPPY HOUR (Howard Page): The Jolly Ideals in Jakey, Ikey and Mikey 26-1.—ITEMS: Madame Bernhardt will be an early booking at the El Paso, which is now closed for repairs.—Howard Page has leased the El Paso and will open shortly with musical comedy.

UTAH.

SALT LAKE CITY.

Ruth St. Denis Especially Popular Here—Garrick Stock Company Doing Well.

At the Salt Lake Theatre dainty, artistic and graceful Ruth St. Denis, assisted by a co. of clever people, drew large and enthusiastic audiences March 30-1, presenting Egyptian and Hindu dances and scenes in Oriental lands. The Feast of Eternity and the dance of the five senses were especially popular. The Hindu song by Professor Inayat Khan was novel and interesting. A local co, headed by Irene Outtrim will present Ella Wheeler Wilcox's Mispah 3-8.

The Garrick presented its excellent stock co. 27-1 in Rosalind at Red Gate, in which Jane Wheatley plays with keen perception the dual roles of Helen and Rosalind. James Durkin, Walter Seymour, Henry Crosby, Jessie Pringle, Wilson Day, William Hutchinson, and Nell Pratt were each good. Business good.

Warren B. Emerson, who has successfully managed the Garrick for several months, will go east for rest and recuperation within a few days. It is probable that a Summer season will be attempted at this house, in which James Durkin and Maude Fealy will be co-stars, probably supported by many of the present co., who are all well liked here.

At the Orpheum Madame Vallecita and her fine trained leopards were headliners, with Fannie Ward and co. a close second. A novelty invented by George R. Pyper, a Salt Lake boy, and entitled An Artist's Dream, proved interesting. A number of blank canvases are posed about the stage, all in elegant frames. A central one of these becomes illuminated, disclosing a pretty girl, who steps from the frame and after suitable conversation pertinent to the subject causes each frame in turn to show a transparent, beautifully colored painting. Frank Tinney in burnt cork funnyisms was worth the price. Al. Lawson and Frances Namon did some very clever bicycle and bag punching. John P. Rogers and Mark Hart, John Neff, and Carrie Starr made up an excellent programme.

At the Shubert the musical stock co. presented The Jolly Tourists entire week to good business. Doris Wilson and Lillian Sutherland were, as usual, popular.

A mammoth concert will be given in the Mormon Tabernacle 6 for the benefit of the Salt Lake Symphony Orchestra. The church authorities have donated the building and the Tabernacle Choir will donate their services. The German baritone, Heinemann, will be engaged, having been able, through the kindness of Manager Pyper, of the Salt Lake Theatre, to cancel his engagement at that house. All this is in a patriotic vein to save the Symphony Orchestra from dissolution. The sum of $1,500 has already been subscribed by private citizens.

At the Mission the Four Lubins, Mack and Scheftells, and the De Longs drew good business and pleased audiences.

At the Casino Howard Wolff did some expert banjo playing that would entitle him to greater honors. Devoe and Tabor and Hamilton and Dene were each very good.

Colonial dark week of 24. William H. Turner in Father and the Boys 30-2.

C. B. JOHNSON.

WASHINGTON.

SPOKANE.

The Arcadians and The Midnight Sons Drew Well—Doings of the Week.

The S. R. O. sign was out at the Auditorium the evening of March 29, when The Arcadians was presented by an excellent co., including Gilbert Childs, Johnny Osborne, Vernon Davidson, Ruth Thery, Alice Russon, and Marie Shields. The Midnight Sons played to large audiences at five performances 30-2. A capable co., including George W. Monroe, Mona Desmond, and Alma Youlin, was well received. Ole Olsen 3. Queen of the Moulin Rouge 10, 11. Marie Dressler 20. Madame Sherry May 5.

The Baker Stock co., with Franklyn Underwood and Frances Slosson in the leading roles, opened at the Spokane in The Cowboy and the Lady 26-1. The support, including Rhea Mitchell, Edward Lawrence, James Corrigan, John Sherman, John T. Doyle, and Gordon Davis, was excellent.

The Lawrence Players gave a capable presentation of Wyoming at the American 26-1. Del S. Lawrence and Jane Kelton had the chief roles, and were capably supported by Daisy D'Avra, Florence Chapman, Alf. T. Layne, Carl Stockdale, and Arthur Cyril.

Mrs. Edward MacDowell, widow of the famous American composer, delightfully entertained a large audience at First Presbyterian Church 28.

The Spokane Interstate Fair Association will erect new buildings at the fair grounds which will cost approximately $250,000.

Three records were made on a phonograph of the howl of the wolves at Manitou Park. The records will be used in the production of The Wolf by the Baker Stock co., playing at the Spokane 2-8.

T. M. A. No. 27 will give a benefit May 4 at Natatorium Park, the proceeds to go into the fund to take care of sick and unfortunate followers of the stage. The features of the entertainment, which will include dancing and other festivities, will be a beef barbacue and a genuine Indian war dance by Indians from the reservation.

Donald Bowles has been engaged to play light comedy and juvenile roles with the Baker Stock co., playing at the Spokane Theatre. Mr. Bowles has played in the support of E. H. Sothern, Kyrle Bellew, and Mary Mannering, and is well known and a favorite with Pacific Coast audiences.

Natatorium Park will be formally opened

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COMEDIAN
Louise Mackintosh
CHARACTERS
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MONTCLAIR
N. J.

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Mirror correspondent at Sheboygan, Wis., since 1885.

May 30. The pianos will be opened April 20. A number of new concessions are to be installed.

Students of Spokane College gave a musical and dramatic entertainment in the college gymnasium the evening of March 31.

W. S. McCREA.

SEATTLE.

Max Dill in Dream City Pleased Many—William Dowlan Cordially Welcomed.

At the Moore the concert given by the Ladies' Musical Club March 28 drew a large audience, which thoroughly enjoyed the excellent programme. The Seattle Symphony Orchestra, under the direction of Henry Hadley, gave a delightful concert 30, which was well patronized. Gertrude Millott in The Dawn of a To-morrow 2-5.

Max Dill and co. in Dream City 26-1 at the Grand amused and entertained audiences ranging from small to large. In the cast were Edith Whiteley, Laura Oakley, Betty Barrows, Roger Gray, Percy V. Bronson, Jack Pollard, Harris McGuire and others who contributed to the fun and merriment. Same co. in Lonesome Town 2-5.

At the Seattle Cameo Kirby 26-1 was given a first-class presentation by the Landers Stevens co. before audiences ranging from small to large. Mr. Stevens in the title-role gave a good interpretation of the part. William Dowlan, a new member, but well known in the city, was given a cordial reception in the role of Tom Randall. Jane M. Urban in the early part of the week was seen to advantage as leading woman. In the cast were Elizabeth DeWitt, Lillian Mason, Florence Merritt, Louis Morrison, Denton Vane, Charles Yale and others. Same co. in The Rise Mouse 2-5.

The attraction at the Alhambra was John Griffith in Damon and Pythias 26-1, which was well presented, but the attendance was not large. Mr. Griffith as Damon delineated the part with skill and fidelity, while Richard Scott as Pythias was effective. In the cast were Elizabeth Hale as Calanthe, Lillian Griffith as Hermion, Lorin Von Welthoff as Dionysius, Bert Hadley, Ray E. Collins, George L. Berrell, Frank R. Seaward and others who rendered efficient support. Same co. in Othello 2-5.

At the Lois The Prince of Liars 26-1 was presented by the Daphne Pollard co. in a manner that amused and entertained medium and large houses. Roy Clements in the title part showed considerable cleverness. In the cast were Miss Pollard, Virginia Thornton, Julia Walcott, Mesopa Kellie, Harry Cummings and others.

BENJAMIN F. MESSERVEY.

TACOMA.—TACOMA (C. H. Herald): The Midnight Sons March 26, 27 drew well and pleased. The Arcadians 28 pleased large audience.——ITEM: Manager Herald has returned from his California trip.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (Joseph Gainor): The Newlyweds and Their Baby March 23: excellent co. and performance to good business. The Firing Line 28 pleased: satisfactory business. The Mikado 30 (local: under direction of A. L. Baker, Chicago) scored a hit to S. R. O. Buster Brown 3. The Sins of the Father 5. The Goddess of Liberty 7. Walter Whiteside in The Melting Pot 11.——ITEM: Louise Auber, of The Newlyweds co., is rapidly improving, which will be a welcome piece of news to her many friends in New York.——HIPPODROME: Week of 20: Tommy West, Hay and Wheelock, Macdonald and Tavolata, Empire Comedy Four, the Varsity Girls; played to record breaking week's business of the year. Week of 2 opened to packed house with Shields and Root, Lillian Carter, Joe Tarkington, and the World's Comedy Four.

WHEELING.—COURT (E. L. Moore): The Dollar Princess March 31: fair co.: good business. Goddess of Liberty 1: fair business. The Round Up 3, 4: S. R. O. Robert Edeson in The Broken Idol 7. U. T. C. co. 15.——VIRGINIA (Charles A. Feinler): East Lynne 30-1: good business. School Days 3-5: S. R. O. Girls 13-15.——APOLLO (H. W. Rogers): Pic Poster Burlesque co.: good business.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffe): Annie Russell in Gordon's Wife March 31: crowded house: star and co. splendid. Buster Brown 2: good business: fair performance. Hutton-Battey Stock co. 4—indefinite.

PARKERSBURG.—AUDITORIUM (W. E. Kemery): The Newlyweds and Their Baby March 28 pleased S. R. O. The Goddess of Liberty 6 pleased good house. The Wolf 7. Buster Brown 17. The Melting Pot 18.

WESTON.—CAMDEN OPERA HOUSE (Guy P. Gregg): The Newlyweds and Their Baby March 30 pleased large business. McCutcheon's Grandstaff 1 pleased fair business.

WISCONSIN.

MILWAUKEE.

The Cat and the Fiddle Proved a Strong Attraction—Praise for George Wakefield.

Eva Tanguay, one of the biggest stars in vaudeville, is playing to full houses at every performance at the Majestic 2-5. She is the same old Eva, working in the same tireless way. The bill also includes several pleasing features in addition, as follows: Valerie Bergere company, Tom Edwards, Hilbert and Warren, Dorothy Kenton, O'Brien, Havel and Kyle, Augustin and Hartley, and Hayland and Thornton.

The Cat and the Fiddle, a high-class musical extravaganza, with an exceptionally strong supporting co., is pleasing large audiences at the Bijou 2-5. It is one of the best attractions of its kind seen here this season, and it is winning praise from both the press and public. The scenery and hangings are gorgeous, and the costumes a delight to the eye. The musical numbers are many and of the catchy sort. Harry B. Watson is decidedly amusing as the tramp. Rose and Arthur Boylan are very clever dancers and execute a real novelty entitled The Dance of the Rose. Lillian Wallace, the prima donna, has a charming voice. J. C. Campbell as the lover made a hit with "The Maid in the Moon" song. George G. Wakefield, playing the part of Great Gobbo, has received unstinted praise from the press for his work in a part most difficult to handle. Mr. Wakefield has a splendid physique, standing six foot six and built in proportion. His dramatic ability is far superior to the work of the average heavy and his performance of the part is thoroughly enjoyable. Mr. Wakefield shares equal honors with Harry Watson and the Boylans, and a bright future is predicted for him. The balance of the co. are all suitably cast. When Sweet Sixteen to follow.

Capacity houses are greeting The Four Mortons at The Crystal this week. Six other acts complete the bill. L. E. NELSON.

APPLETON.—THEATRE (E. L. Goldberg): The Cat and the Fiddle March 30: good attraction and house. Lower Berth, 15: pleased fair house. The Girl from the U. S. A. 31: very poor business. The Lion and the Mouse 3. Our Boy. Lawrence School of Expression. The White Squaw 9. U. T. C. 11. Lawrence Glee Club 13.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Boot): Griffith, hypnotist, 3-5. Father and the Boys 7.——TEMS: Work on the new theatre will soon be completed.—Bertha Natino left 29 to join the Curtis Stock co. as leading woman, Fort Worth, Tex.

CANADA.

MONTREAL.

George Sidney as Agreeable as Ever—Bills of the Week.

George Sidney in The Jay Rider was the attraction at His Majesty's 3-5 and drew good houses. The entertainment is an enjoyable one, full of bright songs and pretty dances. Mr. Sidney himself proved amusing, as usual, and was ably supported by Carrie Webber. Good work was also done by Hudson Freebora, Winnie Richards, and Dick Hume.

The Princess is dark this week. William Faversham in The Faun 10-15.

George Beban in The Sign of the Rose is the headliner at the Orpheum, and playlet and actor scored a success. The Lorch Family do some extraordinary dramatic work. Harry Jolson Finnegan and Edwards, Charlotte Ravenscroft, Frits Houston, Clara Inge and Marguerite Farrel, and Marcena, Novaro and Marcena go to make up a good bill.

The Tiger Lilies give a good burlesque show and a clever olio at the Royal.

Noodles Fagan, the newsboy, is the attraction at the Francais, where he gave an afternoon party to the newsboys of Montreal. He has also given talks to the newsboys at some of the schools. There is also a good bill of pictures and vaudeville.

Herr Greeder and Fraulein Strauss and Harry Mason and Bella King are the vaudeville features at the Lyric.

At the National Madame X is being given in the afternoons and Dollard, a patriotic drama, in the evenings. W. A. TREMAYNE.

TORONTO.

Bertha Kalich Made Deep Impression—Her Return Eagerly Anticipated—Other Offerings.

That Bertha Kalich has found an abode of perpetual friendship in the people of Toronto was clearly proven by the loyal support they gave her while appearing here in The Kreutzer Sonata, the capacity of the Royal Alexandra being taxed to its utmost during the entire week. Her rendition of the play, left no doubt, as to the madame being the greatest interpreter of emotion ever seen in this city, and her return will be eagerly anticipated. A heavy advance sale is reported for The Chocolate Soldier 10-15.

Vesta Victoria and co. was the attraction at the Princess. Miss Victoria rendered several songs with an animation that pleased, and the vaudeville turns by the other members were well received. Billie Burke 10-15.

The return engagement of Gertrude Hoffman and her excellent chorus practically sold Shea's out in advance. Her appearance here a few months ago demonstrated her merit as an interpreter of song and dance. Her rendition of Mendelssohn's Spring Song was a high tribute to the art of Terpsichore. Hoey and Lee, Percy Warman and co., Kate Watson, Brown Brothers, Miller and Mack, and the Kinetograph. Mrs. Wiggs of the Cabbage Patch played at the Grand Opera House to good business. Weed and Vokes 10-15.

Massey Hall excelled this week in the entertainment provided to the public. Alice Nielsen scored a triumph on Monday evening, and on Tuesday, Wednesday and Thursday the Sheffield Choir of England, under the direction of Messrs. Harriss and Coward, proved beyond a doubt that this organization under the hand of the world's greatest chorus master, Mr. Coward, is the finest choir ever heard here. Sir Edward Elgar's Gerontius, which he personally conducted, quite took the audience with its wonderful effect. Dr. Harriss presented Pan with equal success. The soloists were Gertrude Lonsdale, contralto; Henry Turapenny, tenor, and Robert Charlesworth, basso. Jessie Taggart received special tribute. W. Robson, late business-manager of the Royal Alexandra here, is conducting the advance work for the choir, and much of its financial success is due to his efforts.

E. CHESTER IRONSIDE.

HAMILTON, ONT.—OPERA HOUSE (A. B. London): Otis Skinner in Kismet March 29: good business. Mrs. Wiggs of the Cabbage Patch 31, 1 entertained good houses at three performances. Montana 3 filled the house. William Faversham in The Faun 4: one of the delights of the season. Private Secretary 6. Billie Burke in Susanne 7, 8. Cripple Creek 11, 12. George Sidney 13. Poliz of the Circus 14. Hanlon's Superbs 15.——TEMPLE (J. G. Appleton): Odiva, Columbia Comedy Four, Una Clayton and co., Jennings and Renfrew, Dean and Price, Katherine Kay Maxine, and the Kinetograph; excellent business 3-5.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.): La Plata, Mo., 12, Kirksville 13, Macon 14, Moberly 15, Mexico 17, Brookfield 18, Chillicothe 19, Carrollton 20, Richmond 21, Lexington 22, Higginsville 24.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-April 15.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Bridgeport, Conn., 12, Waterbury 13, Hartford 14, 15, Kingston, Ont., 20, Ottawa 21-22.

ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 12—indefinite.

AT CRIPPLE CREEK: Hamilton, Ont., 11, 12.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Chicago, Ill., 9-22.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Utica, N. Y., 10-12, Amsterdam 13, Meriden, Conn., 14, 15, Taunton, Mass., 17-19, Springfield 20-22.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 22—indefinite.

BACHELOR'S HONEYMOON (Southern: Gilson and Bradfield, mgrs.): Pueblo, Colo., 12, Colorado Springs 13, Florence 14, Cripple Creek 15, Salida 17, Canyon City 18, Leadville 19, Aspen 20, Glenwood Springs 21, Grand Junction 22.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Holstein, Ia., 12, Sac City 13, Boone 14, Ames 15, Cedar Rapids 16, Eldora 17, Iowa Falls 18, Hampton 19, Independence 20, Oelwein 21, Waterloo 22, Marshalltown 23.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Boston, Mass., 10-29.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BEHIND THE SCENES (Bertram Harrison, mgr.): Rochester, N. Y., 17-19.

BELLEW, KYRLE (Charles Frohman, mgr.): New York city 17-22.

BEN-HUR (Klaw and Erlanger, mgrs.): Cedar Rapids, Ia., 10-12, Rock Island, Ill., 13-15.

BEVERLY (Eastern: Delamater and Norris, mgrs.): Brooklyn, N. Y., 10-15.

BEVERLY (Western: Delamater and Norris, mgrs.): Chattanooga, Tenn., 11, 12, Rome, Ga., 13, Atlanta 14, 15, Athens 17, Chester, S. C., 18, Charlotte 19, Greensboro 20, Danville 21, Lynchburg, Va., 22.

BILLY THE KID (W. E. Hoadley, mgr.): Boston, Mass., 10-15.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): Brooklyn, N. Y., 17-22.

BLUE MOUSE: Detroit, Mich., 10-15.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Birmingham, Ala., 10-15, Atlanta, Ga., 17-22.

BURKE, BILLIE (Charles Frohman, mgr.): Toronto, Ont., 10-15, Ann Arbor, Mich., 17, Jackson 18, Kalamazoo 19, Grand Rapids 20, South Bend, Ind., 21, Ft. Wayne 22.

CARTER, MRS. LESLIE (John Cort, mgr.): New York city 10-15.

CAUGHT IN MID-OCEAN (Al. H. Woods, mgr.): Columbus, O., 13-15.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—indefinite.

CITY, THE (Messrs. Shubert, mgrs.): Philadelphia, Pa., 27-April 15.

CLIMAX, THE (Western: United Play Co., Inc., mgrs.): Tulsa, Okla., 12, Pawhuska 13, Kirksville, Mo., 19.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

CONFESSION, THE (Mittenthal Bros., mgrs.): New York city March 13—indefinite.

COUNTRY BOY (Co. A: Henry B. Harris, mgr.): Detroit, Mich., 17-22.

COUNTY SHERIFF (O. E. Wee, mgr.): Columbus, O., 10-12, Dayton 13-15, Sidney 17, St. Paris 18, Urbana 19, Galion 20, Londonville 21, Lima 22.

COWBOY GIRL (Roy W. Sampson, mgr.): East Jordan, Mich., 12, Charlevoix 13, West Branch 14, Flint 15, Port Huron 16, Owosso 17, Lansing 20, Allegan 21, Holland 22, Benton Harbor 23.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Des Moines, Ia., 22.

DANIEL BOONE ON THE TRAIL (Eastern: Chas. A. Teaf, mgr.): Kenosha, Wis., 12, Racine 13, Watseka, Ill., 14, Janesville, Wis., 15.

DANIEL BOONE ON THE TRAIL (Western: Ben H. Howe, mgr.): Amboy, Ill., 12, Freeport 13, Lena 14, Dubuque, Ia., 15.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DIXON, THOMAS (Geo. H. Brennan, mgr.): Chicago, Ill., March 26—indefinite.

DODGE, SANFORD (E. S. Ford, mgr.): Wilmar, Minn., 13, Milbank, S. D., 14, Madison 15.

DREHER, KONRAD (Gustav Amberg, mgr.): Chicago, Ill., 8-15.

DREW, JOHN (Charles Frohman, mgr.): Chicago, Ill., 8-15, Milwaukee, Wis., 17-19, Madison 20, Dubuque, Ia., 21, La Crosse, Wis., 22.

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EDESON, ROBERT (Henry B. Harris, mgr.): Brooklyn, N. Y., 17-22.
ELI AND JANE (Harry Green, mgr.): Lockwood, Mo., 12; Marshfield 13, Lebanon 14, Herrin, Ill., 17, Marion 18, McLeansboro 19, Harrisburg 20, Eldorado 21, Fairfield 22.
EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.
EXCUSE ME (Henry W. Savage, mgr.): New York city April 17—indefinite.
FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.): Denver, Colo., 9-15, Victor 16, Colorado Springs 17, Pueblo 18, Rocky Ford 19, Hutchinson, Kan., 20, Wichita 21, Topeka 22.
FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): Montreal, P. Q., 10-15, Providence, R. I., 17-19.
FAWCETT, GEORGE: Buffalo, N. Y., 27-April 15.
FIRING LINE (A. G. Delamater, mgr.): New York city April 17—indefinite.
FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 20—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., Feb. 6—indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Jacksonville, Fla., 13, Savannah, Ga., 13, 14, Augusta 15, Columbia, S. C., 17, Salisbury, N. C., 18, Lynchburg, Va., 19, Norfolk 20-22.
FOURTH ESTATE (Liebler and Co., mgrs.): Boston, Mass., Feb. 20—indefinite.
FOX, THE (Oliver Morosco, mgr.): Chicago, Ill., 16-29.
GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31-April 15.
GEORGE, GRACE (William A. Brady, mgr.): New York city 15.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city March 13-April 28.
GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Detroit, Mich., 9-15, Saginaw 16, Bowling Green, O., 17, Wauseon 18, McComb 19, Greenwich 20, Wooster 21, Massillon 22.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Johnstown, N. Y., 17.
GIRL FROM RECTOR'S (Albert Hoogs, mgr.): San Francisco, Cal., 16-22, Stockton 23.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., 2-15.
GIRL IN THE TAXI (A. H. Woods, mgr.): Kansas City, Mo., 9-15, Lincoln, Neb., 17.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Three Rivers, Mich., 12, Plainwell 13, Allegan 14, Kalamazoo 15, Battle Creek 16, Bellevue 17, Charlotte 18, Hastings 19, Albion 21, Jackson 22, Flint 23.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Toledo, O., 9-15, Detroit, Mich., 16-June 24.
GRAUSTARK (Western: Baker and Castle, mgrs.): Cincinnati, O., 9-15.
GRAUSTARK (Southern: Baker and Castle, mgrs.): Philadelphia, Pa., 10-15.
HIGGINS, DAVID (E. D. Stair, mgr.): St. Louis, Mo., 9-15, Chicago, Ill., 16-22.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Boston, Mass., 3-15.
HODGE, WILLIAM (Liebler and Co., mgrs.): Brooklyn, N. Y., 10-15.
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Sault Ste. Marie, Ont., 8-14.
IN THE BISHOP'S CARRIAGE (United Play Co., Inc., mgrs.): Galesburg, Ill., 12, Burlington, Ia., 13, West Liberty 14, Moline, Ill., 15, Davenport, Ia., 16, Ft. Madison 17, Mt. Pleasant 18, Ottumwa 19, Oskaloosa 20, Centerville 21, Washington 22, Muscatine 23.
IRWIN, MAY (Liebler and Co., mgrs.): Chicago, Ill., 2-15.
JAMES BOYS IN MISSOURI (Klimt and Gazzolo, mgrs.): Knoxville, Tenn., 10-12, Chattanooga 13-15, Richmond, Va., 17-22.
JIM AND THE SINGER: Monroe, Mich., 17, Milan 18, Hudson 19.
KALICH, BERTHA (The Shuberts, mgrs.): New York city 10-15.
LACKAYE, WILTON (L. S. Sire, mgr.): Chicago, Ill., 9-May 6.
LILY, THE (David Belasco, mgr.): Kansas City, Mo., 17-22.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Chicago, Ill., 9-15, Hammond, Ind., 16, Valparaiso 17, Peru 18, Logansport 19, Lebanon 20, Brazil 21, Seymour 22.
LYMAN TWINS (H. L. Lyman, mgr.): Boonville, Ind., 12, Evansville 16.
MADAME X (Eastern: Henry W. Savage, mgr.): Waterbury, Conn., 12, Meriden 13, New Haven 14, 15, New York city 17-22.
MADAME X (Southern: Henry W. Savage, mgr.): Mansfield, O., 12, New Philadelphia 13, Alliance 14, Youngstown 15, New Castle, Pa., 17, Butler 18, Bradford 19, Binghamton, N. Y., 21, Elmira 22.
MADAME X (Western: Henry W. Savage, mgr.): St. Louis, Mo., 9-22.
MALLORY, CLIFTON: Fulton, N. Y., 4-22.
MANTELL, ROBERT B. (Wm. A. Brady, mgr.): New York city April 17—indefinite.
MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13—indefinite.
MELVILLE, ROSE (A. R. Sterling, mgr.): Indianapolis, Ind., 10-15, St. Louis, Mo., 16-22.
MILLER, HENRY (Henry Miller Co., mgrs.): Philadelphia, Pa., 17-29.
MINISTER'S SWEETHEART (Dave Altman, mgr.): Louisville, Ky., 10-15, Akron, O., 17, 18.
MISSOURI GIRL (Joseph Rith, mgr.): Stamford, Tex., 12, Hamlin 13, Knox City 14, Crowell 15, Altus, Okla., 17, Quanah, Tex., 18, Childress 19, Memphis 20, Clarendon 21, Canyon City 22.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Buffalo, N. Y., 10-15, Jersey City, N. J., 17-22.
NIGGER, THE (Wm. A. Brady, mgr.): Brooklyn, N. Y., 10-15.
NO MOTHER TO GUIDE HER: St. Louis, Mo., 10-15.
O'HARA, FISKE (Al. McLean, mgr.): Cincinnati, O., 16-22.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Boston, Mass., 17-22.
OLD HOMESTEAD (Frank Thompson, mgr.): Providence, R. I., 10-15.
OLD HOMESTEAD (Frank Thompson, mgr.): Colfax, Wash., 12, Walla Walla 13, North Yakima 14, Ellensburg 15, Seattle 16-22.
OLE OLSEN (J. H. Hewitt, mgr.): Hamilton, Mont., 12, Stevensonville 13, Victor 14, Butte 15, Great Falls 16, Helena 17, Big Timber 18, Billings 19, Miles City 20, Glendive 21, Dickinson, N. D., 22.
OUR VILLAGE POSTMASTER (W. R. Leonard, mgr.): Coal City, Ill., 12, Oglesby 13, Lamoille 14, Walnut 15.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Co. B: United Play Co., Inc., mgr.): Storm Lake, Ia., 12, Hartley 13, Estherville 14, Spencer 15, Emmettsburg 17, Mason City 18, Osage 19, New Hampton 20, Charles City 21, Wells, Minn., 22, Albert Lea 23.
PAID IN FULL (Central: United Play Co., Inc., mgrs.): Texarkana, Ark., 12, Stamps 13, Eldorado 14, Gurdon 15, Arkadelphia 17, Hot Springs 18, Little Rock 19, Pine Bluff 20, Stuttgart 21, Marianna 22, Forrest City 24.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Washington, D. C., 10-15, Baltimore, Md., 17-22.
PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Osage, Ia., 13, Nashua 14, Waterloo 15.
PECK'S BAD BOY (Benner and Cutter, mgrs.): Athens, Ill., 12, Lewistown 13, Greenview 14, Lincoln 15, Peru 16, Bloomington 17.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Columbia, S. C., 12, Greenville 13, Spartanburg 14, Salisbury 15.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
POYNTER, BEULAH (Harry J. Jackson, mgr.): Youngstown, O., 10-12, Akron 13-15, Chicago, Ill., 16-May 13.
QUALITY OF MERCY (Edward Arlington, mgr.): St. Paul, Minn., 10-12, Minneapolis 13-15.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3-April 15, Boston, Mass., 17—indefinite.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Louisville, Ky., 10-12, Indianapolis, Ind., 13-15, Cincinnati, O., 17-22.
ROSARY (Rowland and Clifford, Inc., mgrs.): Warren, Pa., 17, Corry 18, Titusville 19, Butler 20, Rochester 21, Warren, O., 22.
ROSARY (Gaskell and MacVitty, mgrs.): Kalamazoo, Mich., 16, Marquette 17, Calumet 18, Hancock 19, Ishpeming 20, Gladstone 21, Menominee 22.
RUSSELL, ANNIE (Liebler and Co., mgrs.): Cleveland, O., 10-15.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Chicago, Ill., 11-22.
ST. ELMO (Glaser and Stair, mgrs.): Boston, Mass., 10-22.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Boston, Mass., Feb. 6-April 25.
SEARS, ZELDA (Jos. M. Gaites, mgr.): Washington, D. C., 10-15, Baltimore, Md., 17-22.
SILVER THREADS (Joe Lane, mgr.): Woodland, Cal., 12, Auburn 13, Grass Valley 14, San Jose 16, Petaluma 17, Napa 18, Woodland 19, Auburn 20, Grass Valley 21, Reno, Nev., 22, Goldfield 23.
SIS PERKINS (C. Jay Smith, mgr.): Vinton, Ia., 12, Independence 13, Cedar Falls 14, Waterloo 15, Dubuque 16, Dyersville 17, Fredericksburg 18, Riceville 19, Le Roy, Minn., 20, Spring Valley 21, Rochester 22, Winona 23.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Kansas City, Mo., 10-15, Denver, Colo., 17-22.
SQUAW MAN (Western: H. E. Pierce, mgr.): Baker City, Ore., 12, La Grande 13, Pendleton 14, The Dalles 15.
STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., March 5—indefinite.
STARR, FRANCES (David Belasco, mgr.): New York city March 27—indefinite.
SWEETEST GIRL IN DIXIE: Rochester, N. Y., 13-15.
THAIS (Jos. M. Gaites, mgr.): New York city March 14—indefinite.
THAYER, HERBERT (H. P. Brown, mgr.): Galton, Ga., 13, Athens, Tenn., 14, Knoxville 15, Middlesboro, Ky., 17, Corbin 18, Jellico, Tenn., 19, Rockwood 20, Dayton 21.
THIEF (A. H. Woods, mgr.): Jersey City, N. J., 10-15.
THIRD DEGREE (United Play Co., mgrs.): Mitchell, S. D., 12, Huron 13, Brookings 14, Watertown 15, Sioux Falls 16, St. Cloud, Minn., 17, Fargo, N. D., 18, Grand Forks 19, Winnipeg, Man., 20-22.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., 17-29.
UNCLE JOSH SPRUCEBY (P. B. Prentiss, mgr.): Chicago, Ill., 9-15.
UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibble, mgr.): Kansas City, Mo., 9-15, St. Joseph 16-18, Des Moines, Ia., 20-22.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Lancaster, O., 12, Zanesville 13, Wheeling, W. Va., 14, 15, Steubenville, O., 17, Wellsville 18, Rochester, Pa., 19.
VIRGINIAN (Kirke La Shelle Co., mgrs.): Rochester, N. Y., 10-12, Syracuse 13-15, Providence, R. I., 17-22.
VOLUNTEER ORGANIST (W. W. Newcomer, mgr.): Philadelphia, Pa., 10-15.
WALDMANN, EDUARD (J. J. Morrison, mgr.): Millerton, N. Y., 17, Lakeville, Conn., 18, Rosedale, N. Y., 19, Saugerties 20.
WALSH, BLANCHE (A. H. Woods, mgr.): Tulsa, Okla., 17, Coffeyville, Kan., 18, Pittsburg 19, Ft. Scott 20, Topeka 21, Lincoln, Neb., 22, Sioux City, Ia., 24.
WARDE, FREDERICK: Oakland, Cal., 9-16.
WARFIELD, DAVID (David Belasco, mgr.): Milwaukee, Wis., 10-15, Pittsburgh, Pa., 17-22.
WARNER, H. B. (Liebler and Co., mgrs.): Philadelphia, Pa., 20-April 15.
WHIP (J. C. Williamson, Ltd., mgr.): Wellington, New Zealand, April 15-May 6, Masterton 8, Hastings 9, Napier 10, 11, Gisborne 13-16, Auckland 18-June 10, New Plymouth 12, Wanganui 13, 14, Palmerston North 15, 16, Christchurch 19-30.
WHITE CAPTIVE (A. H. Woods, mgr.): Milwaukee, Wis., 9-12.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Omaha, Neb., 9-12, Lincoln 13, St. Joseph, Mo., 14, Topeka, Kan., 15, Kansas City, Mo., 16-22.
WILSON, FRANCIS (Charles Frohman, mgr.): Salt Lake City, U., 10-12, Ogden 13, Omaha, Neb., 17-19, Des Moines, Ia., 20, Davenport 21, Cedar Rapids 22.
WOLF, THE (Stair and Havlin, mgrs.): Chattanooga, Tenn., 10-12, Knoxville 13-15, Nashville 17-22.
WOMAN, THE (David Belasco, mgr.): Washington, D. C., 17-22.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ANSON-GILMORE: Buffalo, N. Y., April 17—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Indianapolis, Ind., April 17—indefinite.
ATWELL, ROY (F. T. Pullen, mgr.): Toledo, O., March 26—indefinite.
AVERY STRONG (Monte Thompson, mgr.): New Bedford, Mass., April 17—indefinite.
BAKER (Edwin S. Diamond, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENTON, PIERCE R.: Wichita Falls, Tex., Feb. 27—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUNTING, EMMA: Atlanta, Ga., March 20—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
COLUMBIA (Geo. H. Verbeck, mgr.): Buffalo, N. Y., Feb. 6—indefinite.
COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
COPELAND BROTHERS (Copeland Bros., mgrs.): Wichita, Kan., March 13—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Feb. 13—indefinite.
COUNTISS, CATHERINE: Grand Rapids, Mich., March 19—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CUMINGS (N. Appell, mgr.): Fitchburg, Mass., Feb. 27—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DAVIS' PLAYERS (Edwards Davis, mgr.): Louisville, Ky., March 20—indefinite.
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.
DORNER (Dorner-Shannon, Inc., mgrs.): Taunton, Mass., Feb. 20—indefinite.
DWIGHT PLAYERS: Cincinnati, O.—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FAMILY: Lancaster, Pa., March 13—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (Warren B. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 24—indefinite.
GOTHAM: Brooklyn, N. Y.—indefinite.
GREW, WILLIAM, ASSOCIATE PLAYERS: Bloomington, Ill., March 6—indefinite.
GRIFFITHS, JOHN: Seattle, Wash., March 26—indefinite.
HARVEY (Harvey D. Orr, mgr.): Peoria, Ill., March 13—indefinite.
HIGBY: St. Louis, Mo., April 9—indefinite.
HILLMAN (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cleveland, O., March 13—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): New York city March 20—indefinite.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Houston, Tex.—indefinite.
HUTTON-BAILEY: Bluefield, W. Va., April 4—indefinite.
IMPERIAL THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
IRVING PLACE (Gustav Amberg, mgr.): New York city—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—indefinite.
LONERGAN, LESTER: New Bedford, Mass., April 17—indefinite.
LONG: Omaha, Neb., April 23—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
LYTELL-VAUGHN: Albany, N. Y., March 20—indefinite.
MACK-LEONE (H. E. Pierce, mgr.): Duluth, Minn., Feb. 12—indefinite.
MAC LEAN (P. G. MacLean, mgr.): Indianapolis, Ind., Feb. 20-April 15, Cincinnati, O., 17—indefinite.
MAITLAND, ARTHUR: Glens Falls, N. Y., April 17—indefinite.
MAJESTIC (H. M. Horkheimer, mgr.): Erie, Pa., April 17—indefinite.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MEEK, DONALD (Donald Meek, mgr.): Lowell, Mass., Feb. 4—indefinite.
MORDANT-ATWELL PLAYERS (W. W. Decker, mgr.): Mobile, Ala., April 17—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Globe, Ariz., Feb. 22—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NESBITT PLAYERS (D. M. Cauffman, mgr.): Wilkes-Barre, Pa., Dec. 25—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (North Bros., mgrs.): Columbus, O., April 17—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
O'CONNOR AND ROWE: Washington, D. C., April 10—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAUL, GEORGE: Manitowoc, Wis., Feb. 27—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PEERLESS: Aurora, Ill., March 20—indefinite.
PLAYERS (Jos. D. Glass, mgr.): Houston, Tex., Dec. 25—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec. 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLLARD, DAPHNE (Edw. Kellie, mgr.): Seattle, Wash., Feb. 15—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
ROBERTS, FLORENCE: Portland, Ore., March 27-May 6.
ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 18—indefinite.
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 26—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SHUBERT (Fred Kimball, mgr.): Rochester, N. Y., April 17-June 24.
SITTNER: Chicago, Ill., April 3—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STANFORD AND WESTERN PLAYERS: Elmira, N. Y., Jan. 23—indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 12—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Salem, Mass.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 25—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Schenectady, N. Y., April 17—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (F. Mark, mgr.): Chicago, Ill.—indefinite.
WARBURTON (Jack Warburton, mgr.): Battle Creek, Mich., Jan. 23—indefinite.
WIETING PLAYERS (Horkheimer Amusement Co., mgrs.): Syracuse, N. Y., April 17—indefinite.

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WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27-April 22, Kansas City, Mo., 23—indefinite.

TRAVELING STOCK COMPANIES

CARROLL COMEDY (Ion Carroll, mgr.): Athens, O., 10-15.
CULHANE'S COMEDIANS (Will H. Culhane, mgr.): Duquoin, Ill., 10-15.
CULHANE'S COMEDIANS (Mackly Allyn, mgr.): Mt. Vernon, Ill., 10-22.
CULHANE'S COMEDIANS (Geo. Penrose, mgr.): Jackson, Tenn., 10-22.
CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Pana, Ill., 10-15.
CUTTER (A. O. White, mgr.): Jackson, Mich., 10-15.
DAWN, BELLA, ASSOCIATE PLAYERS (Ravenscroft and Meaney, mgrs.): Springfield, O., 9-15; New Castle, Ind., 17-22.
GORDINIER BROTHERS: Kirksville, Mo., 10-15, Burlington, Ia., 16-22.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Edwardsville, Ill., 10-15, Decatur 17-22.
HILLMAN'S IDEAL (No. 1: Lucy M. Hayes, mgr.): Bloomington, Neb., 10-12, Guide Rock 13-15.
HIMMELEIN'S ASSOCIATE PLAYERS: York, Pa., 10-15, Sunbury 17-22.
HIMMELEIN'S IMPERIAL: Elyria, N. Y., 17-22.
KEITH (Cato S. Keith, mgr.): Jackson, Mich., 10-15, Kalamazoo 17-22.
KING DRAMATIC (Charles King, mgr.): Munday, Tex., 10-15.
LA PORTE, MAE (Joe McEnroe, mgr.): Benton Harbor, Mich., 9-16, Frankfort, Ind., 17-22.
LYCEUM COMEDY (Kemble and Sinclair's): Bonne Terre, Mo., 10-15.
LYRIC: Green Bay, Wis., 10-15.
McAVIN (James McAvin, mgr.): Lafayette, Ind., 10-15, South Bend 17-22.
PICKERTS, FOUR (Willis Pickert, mgr.): Lynchburg, Va., 10-15, Salem, N. J., 15-19, Vineland 20-22.
ST. CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Decatur, Ill., 3-15.
SPENCE THEATER (Sohn and Davis, mgrs.): Axtell, Kan., 12, 13, Seattle 14, 15, Edgar, Neb., 17, 18, Fairfield 19, 20, Clay Center 21, 22.
WOOD SISTERS: Bryan, Tex., 10-15.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., March 27—indefinite.
ABORN GRAND OPERA (Messrs. Aborn, mgrs.): Brooklyn, N. Y., April 17-May 20.
ALICE IN WONDERLAND: Brandon, Can., 14, 15, Regina 21, 22.
ALMA, WHERE DO YOU LIVE? (Joseph M. Weber, mgr.): New York city Sept. 26-April 15, Newark, N. J., 17-22.
ARCADIANS (Charles Frohman, mgr.): Philadelphia, Pa., 3-15, Brooklyn, N. Y., 17-22.
ARCADIANS (Charles Frohman, mgr.): Omaha, Neb., 16, Sioux City, Ia., 17, Des Moines 18, Cedar Rapids 19, Peoria, Ill., 20, Springfield 21, Lafayette, Ind., 22.
ARMSTRONG MUSICAL COMEDY: San Francisco, Cal.—indefinite.
BERNARD, SAM (Messrs. Shubert, mgrs.): Cincinnati, O., 10-15.
BLACK PATTI (S. Voelckel, mgr.): Baltimore, Md., 10-15, Boston, Mass., 17-22.
BROKEN IDOL (David Seymour, mgr.): Pittsburgh, Pa., 10-15, Philadelphia 17-22.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Hillsboro, O., 12, Jackson 13, Chillicothe 14, Marietta 15, Parkersburg, W. Va., 17, Athens, O., 18, Gloucester 19, Nelsonville 20, Uhrichsville 21, Cambridge 22.
CAHILL, MARIE (Daniel V. Arthur, mgr.): St. Louis, Mo., 9-15.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Boston, Mass., 3-15.
CAT AND THE FIDDLE (Chas. A. Seilon, mgr.): Iron Mountain, Mich., 12, Norway 13, Escanaba 14, Gladstone 15, Ishpeming 17, Hancock 18, Calumet 19, Marquette 20, Sault Ste. Marie 21, Sault Ste. Marie, Ont., 22.
CHOCOLATE SOLDIER (P. C. Whitney, mgr.): Pittsburgh, Pa., 10-15.
CHOCOLATE SOLDIER (P. C. Whitney, mgr.): Toronto, Ont., 10-15.
CHOCOLATE SOLDIER (P. C. Whitney, mgr.): Ft. Worth, Tex., 10-12, Dallas 13-15.
COW AND THE MOON: St. Paul, Minn., 16-22.
CURTIS MUSICAL COMEDY (Florence and Curtis, mgrs.): Salt Lake City, U., March 12—indefinite.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Boston, Mass., March 27—indefinite.
DILL, MAX (Max Dill, mgr.): Kelowna, B. C., 14, 15, Calgary, Alta., 20-26.
DOCTOR DE LUXE (Jos. M. Gaites, mgr.): Cleveland, O., 10-15, New York city 17—indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): Atlantic City, N. J., 10-14, Trenton 15, Syracuse, N. Y., 17, 18, Utica 19, Rochester 20-22.
ELTINGE, JULIAN (A. H. Woods, mgr.): Chicago, Ill., March 6—indefinite.
FLIRTING PRINCESS (E. D. Salter, mgr.): Jackson, Miss., 12, Yazoo City 13, Memphis, Tenn., 14, 15, New Decatur, Ala., 17, Huntsville 18, Chattanooga, Tenn., 19, Gadsden, Ala., 20, Rome, Ga., 21, Macon 22.
FLOWER OF THE RANCH (Le Comte, Flesher and Wade, mgrs.): Altoona, Pa., 12, Greensburg 13, Vandergrift 14, Tarentum 15, Butler 17, Beaver Falls 18, Alliance, O., 19, Salem 20, Titusville, Pa., 22.
FOLIES BERGERE (H. B. Harris, mgr.): Atlantic City, N. J., 17-22, New York city 24—indefinite.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): San Francisco, Cal., 16-29.
FRENCH OPERA (Julius Layolle, mgr.): Washington, D. C., 10-22.
GAY MATILDA (Baker and Castle, mgrs.): Carlisle, Pa., 12, Gettysburg 13, Harrisburg 15, Huntingdon 17, Altoona 18, Latrobe 19, Greensburg 20, Brownsville 21, McKeesport 22.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., 16-29.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Frankfort, Ky., 12, Columbus, Ind., 13, Wabash 14, Goshen 15, So. Chicago, Ill., 16, Soldiers' Home, Milwaukee, Wis., 18, Beaver Dam 19, Grand Rapids 20, Faribault, Minn., 21, Mankato 22.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 6—indefinite.
HAPPY HOOLIGAN (Gus Hill, mgr.): Newark, N. J., 10-15.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HETTY MACHT ALLES: Buffalo, N. Y., 10-15.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Oshkosh, Wis., 12, Green Bay 13, Fond du Lac 14, Racine 15, Waukegan, Ill., 16, Ft. Wayne, Ind., 17, Lima, O., 18, Springfield 19, Marietta 20, East Liverpool 21, Wheeling, W. Va., 22.
HONEYMOON TRAIL (Kelly and FitzGerald, mgrs.): Detroit, Mich., 9-15, London, Ont., 17, St. Thomas 18, Woodstock 19, Galt 20, Guelph 21, Brantford 22.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND MARCHING THROUGH GEORGIA (Messrs. Shubert, mgrs.): New York city Sept. 2—indefinite.
ISLE OF SPICE (F. A. Wade, mgr.): Ishpeming, Mich., 12, Ironwood, Wis., 13, Bessemer 14, Ashland 15, Hibbing, Minn., 16.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Dell Rapids, S. D., 12, Madison 13, Mitchell 14, Redfields 15, Huron 17, Pierre 18, 19, Deadwood 20, 21, Rapid City 22.
KATIE-DID (Jos. M. Gaites, mgr.): Detroit, Mich., 10-12, Battle Creek 13, Elkhart, Ind., 14, South Bend 15, Cleveland, O., 16-22.
LEWIS, DAVE (A. H. Shapiro, mgr.): Cincinnati, O., 10-15, St. Louis, Mo., 16-22.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): New York city April 3—indefinite.
LONDON FOLLIES (Norman A. Blume, mgr.): New York city April 17—indefinite.
LOVE AND POLITICS: Chicago, Ill., April 3—indefinite.
MACDONALD, CHRISTIE (Werber and Luescher, mgrs.): New York city Dec. 26—indefinite.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): Philadelphia, Pa., March 13—indefinite.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): Seattle, Wash., 9-15, Portland, Ore., 16-22.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): Wichita, Kan., 12, Hutchinson 13, Pueblo, Colo., 14, Colorado Springs 15, Denver 16-22.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Logansport, Ind., 12, Lafayette 13, Champaign, Ill., 14, Joliet 15, Aurora 16, Elgin 17, Waukegan 18, Kenosha 19, Sheboygan, Wis., 20, Fond du Lac 21, Appleton 22, Green Bay 23.
MADAME SHERRY (Co. E: Frazee and Lederer, mgrs.): Harrisburg, Pa., 11, 12, Bridgeport, Conn., 13-15, Hartford 17-19, New London 20, Meriden 21, Taunton, Mass., 22.
MARRIAGE A LA CARTE (Liebler and Co., mgrs.): Pittsburgh, Pa., 17-22.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Vancouver, B. C., 12, 13, Bellingham, Wash., 14, Everett 15, Seattle 16-22.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14-April 15.
MIDNIGHT SONS (Lew Fields, mgr.): Winnipeg, Man., 10-15, Grand Forks, N. D., 17, Crookston 18, Fargo 19, Superior, Minn., 20, Duluth 21, 22.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Kansas City, Mo., 9-15, St. Joseph 16, Brookfield 17, Moberly 18, Columbia 19, Danville, Ill., 20, Peru 21, Huntington, Ind., 22.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Pittsburgh, Pa., 10-15, Toronto, Ont., 17-22.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): McKeesport, Pa., 12, Connellsville 13, Brownsville 14, Uniontown 15, Morgantown, W. Va., 17, Greensburg, Pa., 18, Johnstown 19, Punxsutawney 20, Clearfield 21, Dubois 22.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): Des Moines, Ia., 16-19.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): Baltimore, Md., 17-22.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Bratton Co., props.): Chicago, Ill., 2-15, Joliet 16, Lebanon, Ind. 17, Anderson 18, Muncie 19, Richmond 20, Piqua, O., 21, Newark 22.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Bratton Co., props.): Fremont, O., 12, Adrian, Mich., 13, Ann Arbor 14, Pontiac 15, Geneva, N. Y., 17, Penn Yan 18, Ithaca 19, Batavia 20, Dunkirk 21, Jamestown 22.
NINER MUSICAL COMEDY (Edward Niner, mgr.): Boone, Ia.—indefinite.
ORPHEUM MUSICAL COMEDY (F. C. Hebard, mgr.): Denison, Tex., 10-12, Durant, Okla., 13, Coalgate 14, Ada 15.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
RED MILL (Martin and Emery, mgrs.): Shamokin, Pa., 17, Ashland 18, Pottsville 19, Huntingdon 20, Lewiston 21, Reading 22.
RING, BLANCHE (Lew Fields and Frederick McKay, mgrs.): Salt Lake City, U., 11-14.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Auckland, New Zealand, April 17-May 6, New Plymouth 8, Wanganui 9, 10, Palmerston North 11, 12, Hastings 13, Napier 15, 16, Masterton 17, Wellington 18-June 7, Dunedin 10-24, Invercargill 26, 27, Oamaru 28, 29, Timaru 30, Christchurch July 1-19.
SCHOOL DAYS (Stair and Havlin, mgrs.): Cleveland, O., 10-15, Pittsburgh, Pa., 17-22.
SHERMAN'S MUSICAL COMEDY (F. A. Wolff, mgr.): Calgary, Alta., March 27—indefinite.
SIDNEY, GEORGE (S. D. Stair, mgr.): Barrie, Vt., 12, Brattleboro 13, Pittsfield, Mass., 14, North Adams 15, Worcester 17-19.
SUNNY SOUTH (J. C. Rockwell, mgr.): Pierre, S. D., 12, Blunt 13, Miller 14, Elkton 15, Pipestone, Minn., 17, Marshall 18, Tracy 19, Brookings, S. D., 20, Watertown 21, Redfield 22.
SURATT, VALESKA (Lee Harrison, mgr.): Atlantic City, N. J., 17-22.
TEAL, RAYMOND, MUSICAL COMEDY: Long Beach, Cal.—indefinite.
THREE TWINS (Jos. M. Gaites, mgr.): Bangor, Me., 17, Augusta 18, Lewiston 19, Portsmouth, N. H., 20, Dover 21, Haverhill, Mass., 22.
TIME, THE PLACE AND THE GIRL (Eastern: F. A. Wade, mgr.): Andover, N. Y., 13, Olean 13, Dunkirk 15, Erie, Pa., 17, Jamestown, N. Y., 18, Warren, Pa., 19, Oil City 20, Franklin 21, New Castle 22.
TIME, THE PLACE AND THE GIRL (Western: L. E. Willard, mgr.): St. Paul, Minn., 9-15.
TWO AMERICANS ABROAD (Eastern: L. L. Harris, mgr.): Russellville, Ky., 12, Bowling Green 13, Clarksville, Tenn., 14.
WARD AND VOKES (Ed. D. Stair, mgr.): Toronto, Ont., 10-15, Buffalo, N. Y., 17-22.
WINNING MISS (Boyle Woolfolk, mgr.): Ottawa, Kan., 12, Nebraska City, Neb., 13, Beatrice 14, Lincoln 15, Council Bluffs, Ia., 16, Cheyenne, Wyo., 19, Greeley, Colo., 20, Ft. Collins 21, Boulder 22.
WINTER GARDEN (Messrs. Shubert, mgrs.): New York city March 20—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel, mgr.): Cadillac, Mich., 12, Traverse City 13, Cheboygan 15.
DOCKSTADER'S, LEW (Oscar Dodge, mgr.): San Francisco, Cal., 9-15.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 30—indefinite.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): No. Platte, Neb., 12, Kearney 13, Norfolk 14, Sioux City, Ia., 15, 16, Waterloo 17, Cedar Rapids 18, Clinton 19, Dubuque 20, Freeport, Ill., 21, Rockford 22.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Spirit Lake, Ia., 12, Lake Park 13, Harris 14, Milford 15, Sanborn 16, 17, Hartley 19.
HONEY BOY (George Evans, mgr.): Brooklyn, N. Y., 10-15.
RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Jefferson City, Mo., 12, Fulton 13, Mexico 14, St. Louis 16-22.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Boston, Mass., 10-15, New York city 17-22.
AMERICANS (Teddy Symonds, mgr.): Cleveland, O., 10-15, Chicago, Ill., 16-22.
BEAUTY TRUST (H. W. Thompson, mgr.): Louisville, Ky., 9-15, St. Louis, Mo., 16-22.
BEHMAN SHOW (Jack Singer, mgr.): Philadelphia, Pa., 10-15, Brooklyn, N. Y., 17-22.
BIG BANNER (Frank Livingston, mgr.): Brooklyn, N. Y., 10-15, New York city 17-22.
BIG GAIETY (Columbia Amusement Co., mgrs.): Milwaukee, Wis., 9-15, Chicago, Ill., 16-22.
BIG REVIEW (Henry P. Dixon, mgr.): Baltimore, Md., 10-15, Allentown, Pa., 17, Reading 18, Harrisburg 19, Altoona 20, Johnstown 21.
BOHEMIANS (Al. Lubin, mgr.): New York city 3-15, Newark, N. J., 17-22.
BON TON: Chicago, Ill., 2-15, Cincinnati, O., 16-22.
BOWERY (E. Dick Rider, mgr.): Chicago, Ill., 9-22.
BRIGADIERS (Louis Stark, mgr.): Cincinnati, O., 9-15, Chicago, Ill., 16-22.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Indianapolis, Ind., 10-15, Louisville, Ky., 16-22.
CENTURY GIRLS (Jack Faust, mgr.): Boston, Mass., 10-22, Jersey City, N. J., 24-26.
CHERRY BLOSSOMS (Charles F. Edwards, mgr.): New York city 10-15, Jersey City, N. J., 20-22.
COLLEGE GIRLS (Max Spiegel, mgr.): Washington, D. C., 10-15, Pittsburgh, Pa., 17-22.
COLUMBIA (Frank Logan, mgr.): Pittsburgh, Pa., 10-15, Cleveland, O., 17-22.
COZY CORNER GIRLS (Sam Robinson, mgr.): Newark, N. J., 10-15, New York city 17-22.
CRACKERJACKS (Harry Leon, mgr.): Cincinnati, O., 9-15, Louisville, Ky., 16-22.
DAINTY DUCHESS: Cleveland, O., 10-15, Toledo 16-22.
DREAMLAND (Izzy Grods, mgr.): Louisville, Ky., 9-15, Cincinnati, O., 16-22.
DUCKLINGS (Frank Calder, mgr.): Minneapolis, Minn., 9-15, St. Paul 16-22.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Omaha, Neb., 9-15, Minneapolis, Minn., 16-22.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Toronto, Ont., 10-15, Buffalo, N. Y., 17-22.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Kansas City, Mo., 9-15, St. Louis 16-22, East St. Louis, Ill., 23.
GINGER GIRLS (Lou Hurtig, mgr.): Minneapolis, Minn., 9-15, Milwaukee, Wis., 16-22.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Toronto, Ont., 10-15, Montreal, P. Q., 17-22.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): Boston, Mass., 10-15, Albany, N. Y., 17-19, Schenectady 20-22.
GOLDEN CROOK (James Fulton, mgr.): St. Louis, Mo., 9-15, Kansas City 16-22.
HASTINGS' BIG SHOW: New York city 10-15, Philadelphia, Pa., 17-22.
IMPERIALS (Sam Williams, mgr.): New York city 10-22.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Detroit, Mich., 10-15, Toronto, Ont., 17-22.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Washington, D. C., 10-15, Baltimore, Md., 17-22.
JERSEY LILIES (James Cooper, mgr.): New York city 3-15, Bridgeport, Conn., 17-19, Springfield, Mass., 20-22.
JOLLY GIRLS (R. E. Patton, mgr.): Boston, Mass., 3-15, Jersey City, N. J., 17-19.
KENTUCKY BELLES (C. H. Foreman, mgr.): Jersey City, N. J., 13-15, Scranton, Pa., 17-19, Wilkes-Barre 20-22.
KNICKERBOCKERS (Louis Robie, mgr.): Providence, R. I., 10-15, Boston, Mass., 17-22.
LADY BUCCANEERS (M. Strouse, mgr.): Wilkes-Barre, Pa., 10-12, Scranton 13-15, Albany, N. Y., 17-22.
LOVE MAKERS (Sam Howe, mgr.): New York city 10-22.
MAJESTICS (Fred Irwin, mgr.): Chicago, Ill., 9-15, Cincinnati, O., 16-22.
MARATHON GIRLS (Phil Sheridan, mgr.): Brooklyn, N. Y., 10-15, Newark, N. J., 17-22.
MERRY MAIDENS (Edward Shafer, mgr.): Buffalo, N. Y., 10-15, Toronto, Ont., 17-22.
MERRY WHIRL (Louis Epstein, mgr.): St. Louis, Mo., 9-15, East St. Louis, Ill., 16, Indianapolis, Ind., 17-22.
MIDNIGHT MAIDENS (Gus Hill, mgr.): New York city 10-15, Philadelphia, Pa., 17-22.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Scranton, Pa., 10-12, Wilkes-Barre 13-15, Philadelphia 17-22.
MOULIN ROUGE (Maurice Jacobs, mgr.): Chicago, Ill., 9-15, Milwaukee, Wis., 16-22.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Philadelphia, Pa., 10-15, Baltimore, Md., 17-22.
PASSING PARADE (Clarence Burdick, mgr.): Philadelphia, Pa., 10-15, Washington, D. C., 17-22.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Brooklyn, N. Y., 3-15, New York city 17-22.
PENNANT WINNERS (Rob Miles, mgr.): Omaha, Neb., 9-12, St. Joseph, Mo., 13-15, Kansas City, 16-22.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Kansas City, Mo., 9-15, Omaha, Neb., 16-22.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Buffalo, N. Y., 10-15, Rochester 17-22.
RECTOR GIRLS (Morris Wainstock, mgr.): Jersey City, N. J., 10-12, Wilkes-Barre, Pa., 17-19, Scranton 20-22.
RENTZ-SANTLEY (J. R. Early, mgr.): Schenectady, N. Y., 10-12, Albany 13-15, Boston, Mass., 17-22.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Hoboken, N. J., 10-15, New York city 17-22.
ROLLICKERS (Alex. Gorman, mgr.): Chicago, Ill., 9-15, Detroit, Mich., 16-22.
ROSE SYDELL'S (W. S. Campbell, mgr.): Baltimore, Md., 10-15, Washington, D. C., 17-22.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Albany, N. Y., 10-12, Schenectady 13-15, Brooklyn 17-22.
SAM T. JACK'S (Geo. T. Smith, mgr.): Albany, N. Y., 10-15, Brooklyn 17-29.
SERENADERS (George Armstrong, mgr.): Rochester, N. Y., 10-15, Schenectady 17-19, Albany 20-22.
STAR AND GARTER (Frank Wisburg, mgr.): Newark, N. J., 10-15, Hoboken 17-22.
STAR SHOW GIRLS (John T. Baker, mgr.): Harrisburg, Pa., 12, Altoona 13, Johnstown 14, Pittsburg 17-22.
TIGER LILIES (Wm. Drew, mgr.): Montreal, P. Q., 10-15, Boston, Mass., 17-29.
TROCADEROS (Chas. H. Waldron, mgr.): Bridgeport, Conn., 10-15, Springfield, Mass., 16-18, Providence, R. I., 17-22.
VANITY FAIR (Gus Hill, mgr.): Toledo, O., 9-15, Chicago, Ill., 16-29.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Brooklyn, N. Y., 10-22.
WATSON'S (W. R. Watson, mgr.): Milwaukee, Wis., 9-15, Minneapolis, Minn., 16-22.
WISE GUY (Edmund Hayes, mgr.): Detroit, Mich., 9-15, Buffalo, N. Y., 17-22.
WORLD OF PLEASURE (Gordon and North, mgrs.): Pittsburgh, Pa., 10-15, Cleveland, O., 17-22.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): St. Paul, Minn., 9-15, Omaha, Neb., 16-19, St. Joseph, Mo., 20-22.

BANDS.

BOSTON SYMPHONY (Max Fiedler, conductor): Boston, Mass., 14.
FISHER AND EXPOSITION ORCHESTRA (C. L. Fisher, mgr.): Union City, Mich., 12, Albion 13, Vicksburg 14, Kalamazoo 15, 16.

CIRCUSES.

BARNUM AND BAILEY'S: New York city 23-April 15.
BUFFALO BILL'S WILD WEST: Washington, D. C., 13, Buffalo, N. Y., 19, 20.
HONEST BILL'S: Cleburne, Kan., 12, Irving 13, Blue Rapids 14, Waterville 15.
101 RANCH WILD WEST: Boston, Mass., 8-15.
RINGLING BROTHERS: Chicago, Ill., April 1-22, Zanesville, O., 26.
ROBINSON'S, JOHN: Cincinnati, O., 18-22.
SELLS-FLOTO: Riverside, Cal., 12, Pomona 13, Santa Ana 14, San Diego 15.
SUN BROTHERS: Macon, Ga., 15.

MISCELLANEOUS.

ABBOTT, BESSIE, AND DAVID BISPHAM (Liebler and Co., mgrs.): Buffalo, N. Y., 16.
BARNUM, HYPNOTIST (R. G. Barnum, mgr.): Prince Albert, Can., 10-15, Saskatoon 17-22.
GADSKI, MME.: Columbus, O., 24.
GARDEN, MARY (R. E. Johnston, mgr.): Toledo, O., 20, Grand Rapids, Mich., 21, Buffalo, N. Y., 24.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Marshall, Minn., 10-12, Granite Falls 13-15.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): St. Johns, N. B., 13, 14, Moncton 15, Truro 17, New Glasgow 18, Sydney, Cape Breton 19, 20.
NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Denver, Colo., 10-15, Stillwater, Minn., 17-22.

VAUDEVILLE.

The current variety bills are:

Fifth Avenue.—Dustin Farnum in The Littlest Rebel, Nellie Nichols, Howard and North in Back to Wellington, Dolce Sisters, Al. and Fanny Steadman, Cooper and Robinson, Paul Spadoni, and Jeter and Rogers.

Hammerstein's.—Rose Coghlan in Forget Me Not, Belle Blanche, McWatters and Tyson, Lillian Shaw, Dolan and Lenhart, Annie Yeamans, Avery and Hart, Toots Paka and her Hawaiians, Bell Family, Bixley and Pink, Billee Seaton, Paul Le Croix, El Cleve, Brown and Williams, the Lovell Trio, and Reid and Kelly.

Colonial.—Victor Moore and Emma Littlefield in Change Your Act or Back to the Woods, Tim McMahon and Marion Chappelle with their Pullman Porter Maids, Nana, Lucille Mulhall, Conlin, Steele and Carr, Harry First and company, and Winsor McCay.

Alhambra.—Anniversary Week at the Alhambra, celebrating the sixth year of the house and offering McIntyre and Heath in The Man from Montana, Will Cressy and Blanche Dayne in One Night Only, Montgomery and Moore, Maggie Cline, Pat Rooney and Marion Bent, Grace Hazard, Elizabeth Brice and Charles King, Curzon Sisters, Three Keatons, and Rawson and June.

Bronx.—Eva Fay, High Life in Jail, Ward and Curran in The Terrible Judge, McKay and Cantwell in Below the Dead Line, Barnes and Crawford, Inge and Farrell, Zeno, Jordan and Zeno, and Juggling De Lisle.

If You Had a Trunk

that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel, and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the best? old fashioned canvas covered wood trunk as long as you did, and wouldn't you be anxious to get up to date?

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

THE Spectator has been importuned so many times for information and advice as to the writing and selling of motion picture stories, that he is moved to speak his mind on the subject, particularly since so much rank twaddle has been circulated, designed to wheedle dollars and even quarters from gullible suckers. First off, let this bit of advice be offered, with the strongest possible emphasis, to the novice (the experienced don't need it): Don't fall for any so-called "schools" for teaching scenario writing until you get an affidavit from some reliable source that the "professor" knows at least the rudiments of the art. If you can secure such an affidavit The Spectator would like to have it to frame and hang over his desk. Second, if you send ten cents or a quarter for a book or a pamphlet that proposes to tell you all about writing scenarios don't expect to get your money's worth. There may be a pamphlet or book of this kind that is worth the price, but no copy has ever drifted in this direction. Those that The Spectator has seen are only valuable as indicating how little the writers really know of the subject on which they assume to pose as authorities. And moreover, there is often a string tied to the book. It is a badly baited hook for catching you for a larger contribution—25 cents for the pamphlet, say, and then as many dollars as you will give up for revising your scenarios or giving you lessons. So, beware the hook.

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It is true that there has been valuable information printed on scenario writing, but it has been in reliable periodicals and not in pamphlets, speaking, of course, within the knowledge of The Spectator. The pamphlets that have reached THE MIRROR have given the impression mostly that they were the work of amateurs—persons who, having sold a scenario or two, have imagined they know all about it—the blind undertaking to lead the blind. Here is one now, that will serve as an illustration: Two pages on the growth of the motion picture and one page to tell you to be brief and to avoid gruesome or vicious subjects—all this that you know as well as he does, before the author gets down to business. Then follow three pages on what to write and how to write it—that is to say, the book purports to tell you this. In reality the advice that is correct is common knowledge and that which is not common knowledge is incorrect or misleading. You are told that in "a love story or drama there should be three" characters, no more, no less—the hero, the heroine and the villain to be foiled. Imagine all love stories and dramas conceived on a moth eaten formula like that! Think of real life made up entirely of heroes and heroines foiling villains! No wonder the genius who propounds such advice says on the next page that "it takes from twenty minutes to an hour for a successful writer to make a playlet." And yet he refers to picture story writing as an art.

• • • •

No, Mr. or Miss Novice, you can't "make" a picture story that will ever get you anywhere in twenty minutes. Call it twenty hours or twenty days and you will be nearer to the mark, and this (as to the hours) goes for people of experience as well—not in exceptional cases, but as a general rule. And don't be guided by any set rules in framing your story. Carpenters and mechanics work by rule; artists never. Give your imagination free rein; if you haven't creative imagination, if you can't create characters in your mind's eye and see them do things coherently, give up the idea of fiction—it isn't in you. As to the choice of a subject, there are so many topics and themes that are open for use in pictures that it would be quite useless to offer specific advice on that point. The field is boundless, and your choice must rest with yourself.

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Do you feel strongly on some subject or have you the germ of a plot revolving in your brain? If so let that be your selection, providing you are qualified to handle it. If on the other hand you have to grope for your subject and ask advice as to what to write about, you are on the wrong track—your forte is more likely to be chopping wood or measuring ribbon. Or it might be building bridges or governing the nation, both of which would pay you a heap better than dabbling in story writing, but even in these last two cases you would have to have imagination to succeed. If, however, you insist on writing stories, select the subject that most interests you and that you know the most about. Don't undertake to invent a story based on incidents, places or people of which you are ignorant. Imagination is a necessary thing, but it must be coupled with truth or it will be of no use. So, select your subject along the line with which you are best acquainted. What is that line? Hoing corn or digging potatoes? Very well, let your story be about the farm.

• • • •

By keeping on familiar ground you will find yourself always safe and sure. It was said above to give your imagination full rein, but by that was meant within certain limits. As we have agreed to consider this a farm story, the limit you are to place around your imagination may be called a fence. Let the steed caper as he will, but always under control and within the fence, and see that he doesn't jump over into strange pastures. In other words, confine yourself to subject matter on which you can speak with authority. No matter how humble the scope of your knowledge may be, don't get beyond it, and you may succeed. Indeed, if you have talent you may then really create something worth while.

• • • •

All this is mere rudimentary instruction, conceded by everybody that knows anything, but remember, it is the novices who have asked for it. The Spectator doesn't pretend to be an expert authority on scenario writing in particular, nor any other kind of writing for that matter, but he has sort of an idea that he knows B from a bull's foot and he thinks that possibly he may qualify as teacher in the primary grade. Say, then, that you, the novice, are best acquainted with the farm and have taken The Spectator's advice, to stop thinking about impossible cowboys or Fifth Avenue drawing-rooms or millionaires or castles in Spain. Your story is to be about the farm. What shall it be? Do you recall any striking event in your own life or that of your family or acquaintances? Think! Can't you recall something? The time Mary ran off with the drummer, or the old story about Aunt Jane waiting for her wandering Hesekiah? Or the poor old crazy man who used to chase you when you were a child? There, you have thought of something, at last. You have an incident in your mind on which to base your story, and it is a true incident—one that really happened. And you didn't get it out of a book, nor see it in a picture story nor dream it. It is true and it isn't quite like any other story that was ever written. Now that you have your foundation, start your imagination going, and let your story take shape. Imagine your characters to be real people that you have known and with whose peculiarities and habits you are well acquainted. This gives distinct and original individuality to your characters. As you frame your story or reconstruct it, changing and remodeling the real incident on which it is based so that you strengthen the dramatic, comic, pathetic, or poetic points, always keep within probable and logical limits.

• • • •

When you have thoroughly thought out your story and seen it in your mind performed by your imaginary characters until it has taken definite shape and form, write it out briefly in a single paragraph, using just as few words as you can employ to convey the absolutely essential particulars. Conversations and detailed descriptions of scenes and actions are superfluous and must be cut out. At the same time any incident that is essential to the plot should be clearly explained. This outline of plot or story may take one or two hundred words; it should rarely if ever be longer, especially for the novice. Having written your outline of plot or story, study it over carefully for flaws, inconsistencies or weak points. Then copy it carefully on a typewriter and your story is ready to submit to a manufacturer.

• • • •

What! you ask, is that all there is to it? Decidedly yes—for you novices. Why should you waste your time trying to arrange actable scenes before you know what may really constitute a good picture story? And bless your hearts, The Spectator wouldn't have you write anything but good ones. The story and the idea in the story is the first qualification—the very foundation of the whole business. It is the thing the manufacturer actually wants. What does he care for your scenic arrangement? Good or bad the director, ten to one, will tear it to pieces. Therefore let your first efforts be as stated: the bare bones of the story—the skeleton. Somebody will tell you, no doubt, that this is all wrong; that the manufacturers won't buy a story of that kind. Don't you believe him. A manufacturer will buy a big idea written on the flap of an envelope.

Any scenario editor or director who can't recognize a good story when presented to him in its simplest form isn't fit to hold his job. Not that all who hold jobs of the kind named are fit for the jobs; no indeed. But those that are not qualified wouldn't know a good story anyhow, and there you are.

• • • •

When you have placed a few stories in the form described, and received real money for them, it will be time enough for you to commence arranging scenes and writing completed scenarios. If you are never able to sell any brief outline stories, you may be pretty certain that it is the fault of the stories, and you have either failed to hit the right mark and must keep on trying or that you are not qualified for the art. In sending your stories to the manufacturers, don't accompany them with explanatory or apologetic letters. Merely inclose a stamped and addressed envelope for return of manuscript if rejected and the manufacturers will do the rest. There are about fifteen companies in America that pay for ideas, suggestions or scenarios. The addresses of a number of them you will find in THE MIRROR advertising columns. If you want to reach others, mail your letters care of THE MIRROR and they will be forwarded.

Some day, perhaps next week, perhaps later, The Spectator may go further into the subject of scenario writing and give a copy of a model scenario—or rather one that he considers a model. THE SPECTATOR.

FLORENCE LAWRENCE, OF THE LUBIN STOCK COMPANY

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. If the letters or answers do not appear in the next issue of THE MIRROR, look in the following numbers. They are liable to be crowded out. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address. This last requirement is imperative.

Sketch Similar to Film.

ST. LOUIS, MO., March 23, 1911.

To The Spectator:

SIR.—I am sending you a clipping from one of our newspapers. Without drawing heavily upon one's imagination, you can readily see the resemblance of two writings or efforts.

Mrs. Hattersly writes a sketch which she calls The Doll, and the American Biograph films have a Wreath of Orange Blossoms, very similar, only twisted a little. JEAN LELOIR.

3939 Pine Street.

The press description of "The Doll" shows a similar theme to the film story you mention and yet there may be no close connection. The theme or sentiment conveyed is not new and may be anybody's property.—THE SPECTATOR.

A Correction Cheerfully Made.

NEW YORK, March 30, 1911.

To The Spectator:

SIR.—Will you kindly correct a mistake made in THE MIRROR? It was I who played the financier in The Iron Master and the manager in Love and the Stock Market, and not Charles Ogle as you stated.

HARRY B. BITTNER.

The correction is cheerfully made, and it may also be added that the parts were well played.—THE SPECTATOR.

It Was Easy for This Reader.

NEW YORK CITY, April 3, 1911.

To The Spectator:

SIR.—What your critic finds hard to imagine in the Selig film, After One Hundred Years, is the main point in the picture. In the duel scene the man's grandfather had stood with his back to the mantel. A pistol was fired at him, killing him, and the bullet lodged in the mantel. It takes very little thought to connect the two scenes, it seems to me. What the man picks out of the mantel is obviously the bullet.

150 West Forty-sixth Street. D. T.

Evidently you are right and you take first prize. Still there are doubtless some thousands of dense minds like that of the reviewer who would have been helped by a subtitle.—THE SPECTATOR.

Wants Cast with Each Picture.

NEW ORLEANS, April 1, 1911.

To The Spectator:

SIR.—So much interest is displayed as to identity of players that it seems to me all companies could with little trouble give the cast after the title, as has been done by Pathe and others.

Also let me thank you for your just and constant criticisms. They are certainly the best.

W. BURNETT.

2100 Eleonore Street.

The practice you speak of appears to be growing in favor. The Edison Company now prints the cast of each of its film subjects in the company's trade publication, *The Edison Kinetogram*, and some other companies give the casts in the films. It would seem, however, that the best place in the film to give the cast is the end and not the beginning. At the beginning of the pictures, the names of characters are meaningless to the spectator, who is often unable to identify them until late in the picture. At the end, knowing all the characters, he could read the cast with interest. —THE SPECTATOR.

As to Music with Pictures.

WASHINGTON, D. C., March 28, 1911.

To The Spectator:

SIR.—I find THE MIRROR most valuable and in a class by itself. Several times I have read in THE MIRROR concerning music accompanying moving pictures. The majority of downtown theatres in Washington are particular regarding this point, both Independent and Licensed. Notably are (Independent) the Empress Theatre, and (Licensed) the Alhambra, Colonial, Lafayette, Leader, Palace, Pickwick, and Plaza theatres. During a year I see over 600 different releases and keep a written record, so you can be sure I notice the musical programmes here.

J. S. ALEXANDER.

3141 Mt. Pleasant Street.

See "Spectator's" Comments for Reply.

OTTUMWA, IA., March 28, 1911.

To The Spectator:

SIR.—I think THE MIRROR is fine and I admire the motion picture department especially. I have written several scenarios for photoplays and would like to inquire regarding their sale. Do the picture manufacturers require a complete story, the same as a short story, or do they just want an outline? Which company do you think is the best to sell picture plays to

Hunts Building. C. W. HALL.

Why the Cowboys and Indians?

SACRAMENTO, CAL., March 27, 1911.

To The Spectator:

SIR.—I wish to vent a grudge against "cowboy" and "Indian" pictures in general.

Essanay produces some Western pictures that are fair and occasionally one that be worth while, and Mr. Anderson is always earnest and painstaking, if not convincing; but what excuse is there for the perpetration of such atrocities as most of the Independent and at least one of the Licensed companies spoil good film with? The plots are inane, the "acting" poor, the settings illy chosen, and the absurdities many. They are "wilder" and more "woolly" than was ever the West. E. M. J.

Give it up. Just the same your condemnation is somewhat sweeping. If we had rather less of the alleged Western stuff it would perhaps be better done and would be more appreciated. A steady diet of chops, guns, injuns and blood is trying on the mental digestion.—THE SPECTATOR.

Who's Who in the Pictures.

Lester Sweyd, New York: The Salvation Army Girl in A Change of Heart (Lubin) was Edna Luby. The stepdaughter in The Stepmother (Lubin) was Miss Tanner. The trapper in An Unfair Game (Vitagraph) was D. L. Randall. The brother in Her Chum's Brother (Kalem) was Jack Clarke.

C. McAllister, Bronx, N. Y.: Betty in Betty Becomes a Maid (Vitagraph) was played by Florence Turner.

A. R. McFadden, Washington, D. C.: Mr. Kirkwood has returned to the regular stage and Mr. Walthall has appeared recently in a Pathe film.

L. M. B., Washington, D. C.: Owen Moore played opposite to Mary Pickford in The Fishermaid (Imp.). Different actors have played leads with Miss Joyce. Cannot tell you regarding future plans of the Imp. Company and matrimonial information is not in THE MIRROR'S line, generally speaking. Send your motion picture stories to the film manufacturing companies.

E. F. D., Sheboygan, Wis.: The lover in Bertha's Mission (Vitagraph) was Carlisle Blackwell. The successful lover in The Broken Trail (Kalem) and The Lost Ribbon (Kalem) was Carlisle Blackwell. The doctor's fiancee in The Doctor (Edison) was Mabel Trunelle; the doctor was Charles Ogle; the father, Herbert Prior, and the child, Edna May Wyck. Hobart Bosworth played the lead in The Eye of Conscience (Selig). Lottie Briscoe is with the Essanay.

James B. Hughes, Webster, Mass.: Your opinion that THE MIRROR is the best theatrical paper and has the best motion picture department is appreciated. In Tangled Lives (Reliance) the leading man was Walter C. Miller and the young girl, Marion Leonard.

M., New York: The address of the American Film Mfg. Co. is Ashland Block, Chicago, Ill.

John G. Proidel, 831 North Eighth Street, Sheboygan, Wis.; "Film Index," Metropolitan Building; "Moving Picture World," 125 East Twenty-Third Street; "Moving Picture News," 50 West Thirteenth Street, New York city. An ad in THE MIRROR would probably bring you what you want.

L. C. B., Hartford, Conn.: Frederick Sumner has only appeared in one Edison film, Interest to Date, so far as can be learned.

Viola Metzer, New York: Can't tell you where Vivian Prescott is.

"Paderewski," Galveston, Tex.: Your praise of THE MIRROR and The Spectator is appreciated, but your letter is too long for publication. Henry Walthall is not now with the Reliance, but has appeared recently in a Pathe American film. James Kirkwood is said to be with a coming Broadway production, name unstated. John Bunny's stage career is too long for this column. He has been with Lew Fields, has played Falstaff, was in The Love Waltz, Fluffy Ruffles, Tom Jones, The Girl Rangers and many other productions.

John Deloney, Philadelphia, Pa.: How Mary Met the Punchers was made by the Melies Company.

C. B. L., Washington, D. C.: You might address the lady care of THE MIRROR and the letter would be advertised to be called for.

An Admirer, Atlantic City, N. J.: The outlaw in The Outlaw and the Child was G. M. Anderson, and his portrait appeared in THE MIRROR March 5. Albert White in His Bogus Uncle was played by Harry C. Meyers. By the way, who is it you admire, THE MIRROR, Mr. Anderson or Mr. Meyers?

G. F. H., Montgomery, Ala.: In The Writing on the Blotter (Edison) the cashier was played by Herbert Prior, the wife by Mabel Trunnelle and the manager by Marc McDermott. In the Actress and the Singer (Lubin), the singer was Arthur Johnson, the artist, Harry C. Mayer. The fat employer in The New Stenographer (Vitagraph) was John Bunny.

Constant Reader, Brooklyn, N. Y.: Miriam Nesbitt and Robert Conness are not regular members of the Edison stock, although they appear in Monsieur, lately issued by that company. The husband in A Brother's Redemption (Lubin) was Albert McGovern.

C. F. Mete, Dover, N. H.: The girl in Three Men and a Maid was Mary Fuller.

Joseph Henry, Marion, Ind.: The companies you name are all European producers. Pathe Freres is the only one with an American studio, the office address being 45 West Twenty-fifth Street, New York city.

E. M. J., Sacramento, Cal.: The player you refer to in the Kalem Western stock with Miss Joyce may be Carlisle Blackwell. Mr. Taylor, director of the Reliance Company, has never appeared in films or on the stage, so far as known. There is no public information regarding the matrimonial affairs of the Imp. Company, meaning, as you state, Mr. Owen Moore. (You see The Spectator can take a joke as well as attempt one.)

FLORENCE LAWRENCE.

Florence Lawrence, the charming and versatile motion picture actress now with the Lubin Company, began her stage career in the West at the remarkable age of three years, starring in her own company under the name of "Baby Florence" until she was nine years of age. After a sufficient time spent at school, she returned to the stage and was featured in The Seminary Girl. She has spent between three and four years in motion picture acting, playing a wide range of parts and appearing with the Edison, Vitagraph, Biograph and Imp. companies before she joined the Lubin forces, with whom she now holds the position of leading woman.

MR. HOLLAMAN, VICE-PRESIDENT.

The directors of the Associated Motion Picture Patents Company announce that they have elected to the vice-presidency of the company Rich. G. Hollaman, president of the Eden Musee Americain Company.

Reviews of Licensed Films

The Wife's Awakening (Lubin, April 3).—Here is another Lubin drama with original treatment, vitalized by fine acting and management and departing somewhat from the conventional. To be sure, there is the young girl forced to marry the older man for whom she does not care, which is all cleverly brought out in the exposition, but when he learns after marriage that the young man really loves his wife and apparently there is the same feeling on her part, he goes away, leaving her to do as she wishes. Six months later the story takes an unexpected twist, when returning to his club he learns that his wife still bears his name. When he reaches the house there is some excitement, and he is at length told that it is a boy. It is wondered if the story would not have been made still stronger, had the weakness of the younger man been made more apparent by bringing the lady of questionable character more into the action and showing by contrast the nobility of the older man.

Priscilla and the Umbrella (Biograph, April 3).—The delicate and subtle humor running through this film is the best seen for some time. Priscilla is again seen weaving her webs through sprightly and amusing situations, using Paul, the boob, to win Harry. Paul is a bore and brings Priscilla flowers. To get rid of him she sends a note by him to Harry, telling him the situation, and asking him to come to see her. It has its desired effect, and she manages to arouse his jealousy by the bouquet. He cuts up so that she tries to be very angry, and order him from the house; not, however, without detaining his umbrella behind. However, she ties it up with hair ribbons, and keeps it on her dresser, and failing to arouse Harry's jealousy further by a walk home from the park with Paul, since he had discovered her deceit on leaving, she is obliged to summon him again to get his umbrella. Her sister presents it to him, ribbons and all, and so the secret was out.

The Fortune Hunters (Selig, April 3).—An entertaining and well-played comedy is herein presented in a clear and amusing manner. Wright and Pow, the earl and the laird, make the acquaintance of a newly-rich family, in which there are two marriageable daughters after titles. Accordingly the girls forsake their honest loves, who believing the earl and the laird are not genuine start an investigation. The result is an interrupted wedding by a telegram to the father, saying the noblemen are wanted by the London police. The honest lovers are on hand with certificates, however, and there is a double wedding just the same, only a change in grooms. Scenes around an ostrich farm are shown which, however, hardly seem to be necessary adjuncts to the story. It is well staged.

The Apple of His Eye (Pathe, April 3).—Convincingly treated and enacted this picture stands out as an excellent bit of drama, in which old situations are given new and added ably the opportunities of the plot, both in love, interest about 1000 feet.

LUBIN FILMS

THE TWO FATHERS

Released Monday, April 17.

Fred Gearhart was forced by poverty to allow a wealthy man to adopt his baby girl. Eighteen years later Gladys was a beautiful young woman and deeply in love. But her foster father was trying to force an unwelcome suitor on her. Gearhart, learning of this, forbade the marriage, but found himself powerless in face of the legal authority of the adopted father. It all ends happily, and Gladys marries the man of her choice. Length about 1000 feet.

Released Thursday, April 20.

HELPING HIM OUT

A love story in which the family of the girl helped out the young man when it came to elopement. This youth was not welcome at first because he seemed to do nothing but twang the booming banjo. But Pearl was not satisfied with the man selected by her family. She fairly pined away after the banjo-playing youth was forbidden the house. Naturally father, mother and brother grieved, and each secretly sought out the young man, pressed a roll of bills into his hand and whispered: "Elope." It was almost too good to be true. But it was true, nevertheless. The Lubin players have grasped admirand comedy. Length

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Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

★MELIES RELEASES★

APRIL 13, 1911

JACK MASON'S LAST DEAL

A stirring drama of the West, telling the story of a gambler whose life and methods were completely changed by an innocent girl. Length, about 980 feet.

APRIL 20, 1911

AN UNWILLING COWBOY

The interesting love story of a Texas cowboy and a Bostonian's daughter. Fate forces "Papa" to be a cowboy for a while, in which he learns their worth. Length about 980 feet.

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strength. After twenty years the father identifies his lost daughter by the marks upon her arm, only to find her with a child and married to a mountebank. They part, however, as she will not forsake her husband. While their child is sick the grandfather writes that he will see that its life is saved by proper care, if she will now forsake her husband and come to live with him. The mountebank sees the letter, and in his great love for the child compels the mother to go. The sacrifice, however, is too much for him and refused admittance to the house, he breaks and enters for a sight of his wife and child only to be discovered. His wife saves him from arrest by declaring she will leave with him, and the common love for the child unites all concerned. The parts of the mountebank and wife are especially well presented.

Amalfi, Italy (Gaumont, April 4).—This series of views is quite short, but is picturesque and interesting, ending with a view of the great cathedral, with its magnificent approach of wide steps, down which a procession is seen leaving the edifice.

Letter With the Red Seals (Gaumont, April 4).—A powerful situation that is long in being reached, is developed in this story of France during the days of the Directory. A jealous woman causes the arrest of a singer and composer on the charge of treason, and he is sent into exile, ostensibly. His wife is allowed to accompany him on the warship that takes him away, and on the voyage the pair become friendly with the captain. At a certain latitude and longitude the captain, according to orders, opens sealed instructions and finds that he is to shoot his prisoner. He is about to carry out the unwelcome order when a battle with pirates intervenes and the singer behaves so bravely that the captain refuses to kill him, but takes him back to France and secures his pardon. There is too much acting for the camera and the incidents are not clearly or strongly conveyed. The jealousy of the great lady at the start is not sufficiently accounted for and many scenes follow too abruptly. Other scenes are omitted, the battle with the pirates, for instance, so that we only know of the singer's heroism through a subtitle. Altogether it is a rugged production.

Caught With the Goods (Essanay, April 4).—There are many pleasing features about this farce, due more to the quite excellent acting than to the story, which wanders along in a lawless way that needs a great deal of explaining. The man of the house goes out for a time with the boys and is followed by his wife to a restaurant, where he is dining with a friend and two short-skirted creatures. Nothing, however, comes of it, as he escapes unseen and gets into an unexplained row with a cabman, which ends in arrest. Instead of being locked up he is taken home by a detective and guarded all night, his wife somehow remaining in ignorance of the trouble. In police court he is sent to jail for thirty days and sends word to his wife that he has gone to Mexico. Thereupon she takes lessons in Spanish and has a costume party at the house ready to receive him on his return. His friend tells him of the plan, however, and furnishes him with books to study the language. He is thereby able to carry out the deception until the detective comes in and for no reason whatever spoils his game by declaring that he has been in jail.

An Unexpected Review (Vitagraph, April 4).—The amusement in this picture comes from contrasting the dinner as served in the governor's dining hall with that set forth in the servant's quarters. The general is invited to dinner at the governor's, and arrives with his body guard, who proceed to a hilarious feast below stairs, while above their superiors dine with redined restraint. There are many realistic and amusing touches shown, and the part of the butler adds entertainment and life to the scene.

The Hop Raising Industry (Vitagraph, April 4).—These pictures, taken in Kent, England, give an extensive idea of how hops are grown and prepared for the market. They are planted, and the poles put in and strung. Then comes the cultivation and the spraying, which is an interesting process, after which they are gathered and shipped to the market.

Monsieur (Edison, April 4).—After the somewhat jerky introduction of this story is over it begins to be vitally interesting. This period, however, is too short, and aside from the last situation and the delightful characterization displayed by the actor who presented Monsieur, the film is not so interesting as it might have been by a smoother telling. Monsieur loses his fortunes in Paris, and determines to seek America where there is no class. His daughter from the convent accompanies him, and has a love match with the brother of the American girl whom she knew in the convent. After the theatre one night they dine at a cafe, where the father, on the pretext of going to his club, has been earning their living as a waiter. It is then that Monsieur learns there is class even in America, but it is all straightened out by his being made to dine with the party and his giving his consent to his daughter's marriage. The settings are excellent, but aside from the chief character the acting is not up to Edison standard.

Trading Stamp Mania (Pathe, April 5).—This is an excellent travesty on this fad, but it is thought better results would have been obtained had it been played in lighter vein, which would have freed it somewhat from the impression of improbability which it gives and which even farce must not assume. When he returned in the evening he found the breakfast table as he had left it that morning. His wife had been busy filling her book with trading stamps given double in the morning. In an amusing scene he attempts to get his dinner and lets the faucet run over, flooding the kitchen, but he continues wading around in the flood as if nothing had happened—a rather extraordinary procedure. On his wife's return he assumes to be sick, but she delays summoning the doctor because he gives double trading stamps in the morning, and later buys a coffin to complete her book. Then she gets her premium, a small lamp, and while lighting it is called away to her husband. It sets fire to the house, and what the fire does not destroy the firemen do. In the midst of it all the coffin appears, after which the lady swears never again to deal in stamps.

By a Woman's Wit (Kalem, April 5).—While the fundamental idea of this war story is virtually the same as many others, it contains a number of novel situations in the way it is worked out. Captain Jasper, sent into the Confederate lines, disguises as a happy darkey on a mule and gets by the lines with the colonel's card. He then changes his disguise to a commissary agent and calls on old friends, who are Northern sympathizers, presumably to see Pamelia. He is suspected and captured, and Pamelia, in an interesting scene after the manner of the period, bakes some bread which later finds its way to Captain Jasper. In it is a rope with a hook. He makes a rather unique escape by gaining the loft of the building, cutting through the roof, dropping to the ground below by means of the rope, and stealing to the grove where the horse is waiting for him, placed there by Pamelia. The natural little touches throughout the picture give it added charm.

Red's Conquest (Selig, April 6).—This story is remarkably well handled as to details and the natural development of the situation, which is made both interesting and amusing from this very fact. Stickum's Mammoth Stock company arrives by stage for its stupendous production of East Lynne, the properties being secured by borrowing the parlor set at the town hotel. Red and his friend attend the performance, and when in the third act the villain knocks over a lamp he rescues Miss Lead and her child from the flames, which the country fire department with their hand hose attempted to put out. When it was found that Stickum had departed with the treasury, Red presented Miss Lead with a hundred dollars to get back home, at the same time proposing marriage by note. She answered that although she owed her life to him she could not believe he was serious, and declared her intention of returning the money as soon as she could. That happened the next season after a great success in the East, when she suddenly made up her mind that she wanted a home. She wrote to Red that she would return the money in person, and when she arrived there was a parson and a brass band waiting for her.

His Best Girl After All (Lubin, April 6).—The husband's reformation by dream and direful experience is again depicted in this film, but the natural methods used in bringing out the humor and the moral is exceedingly pleasing, as is the manner in which the dream is conceived. His friend induces Jack out the back window to come out with him with two girls. Soon a note arrives demanding Jack's presence at the office, after which Jack and his friend meet the two girls on the street corner and are soon dining in a cafe. Meanwhile the wife has telephoned the office and is told by the night watchman that he is not there. Jack's condition causes him to retire to the smoking room, where he reclines on the couch and goes to sleep. At this point his wife appears and drives him home with a switch. He awakes to find this portion of his escapade a dream, and hastens home to his wife's embrace as fast as his legs can carry him.

Her Faithful Heart (Melies, April 6).—The generally excellent acting of this picture story makes it entertaining, although it does not entirely succeed in covering up the rather rambling and amateur nature of the plot. The foreman of the ranch covets the daughter of the housekeeper, who in turn loves the new puncher. The girl drops her pay envelope and the foreman picks it up and slips it into his rival's pocket. The rival is therefore arrested and jailed, but he is released somehow, not explained, and we next find him sick in bed, where the girl comes to visit him. He is also broke and about to be ejected by his landlady, but the girl comes to the rescue by going out and selling her hair, the locality having changed to a town. At the same time the sick man, who was not so sick that he couldn't move about freely in bed, receives a telegram that his uncle had died and left him his fortune. Thus the hair had been sacrificed uselessly except to show her love. Finally, when nothing whatever appears to hinge on it, the heavy meets with a fatal accident in a stage and is carried to the feet of the newly married couple, where he confesses.

The Broken Cross (Biograph, April 6).—There are two splendid bits of character work in this humanly possible story—the gum-chewing waitress and the gay and flippant but designing manicure lady. The latter was stopping at the same boarding house with the green country boy, whose affections she set out to win; but the youth had a sweetheart back at home who had given him as a love token the half of a broken cross. The manicure lady stole a letter from the country girl to her young man, and in the envelope placed another broken piece of cross, so that the young man thought that his sweetheart had gone back on him. In his downhearted state of mind the manicure lady offered him solace and sympathy, and he was in a fair way to accept them as true gold, when he discovered that the returned bit of cross did not match the one he had in his pocket. He took the next train home, and the maiden, who had been longing for a letter, was once more made happy.

At the Old Mill (Eclipse, April 5).—The excellent acting in this film and the beautiful outdoor backgrounds located around a picturesque old mill should have had a stronger story to tell. Not that the story has no appeal of a certain sort, but it is rather mushy and primitive in idea. The owner of the old mill writes the miller to pay his rent, get out or give his daughter in marriage to the proprietor. The daughter has a sweetheart, but she decides to give him up and accept the landlord for father's sake. In an altercation between the two rivals the landlord's gun is accidentally discharged and the younger lover is wounded, but the youth testifies that the landlord was not to blame, and the latter, out of gratitude, not only gives up his claim on the girl but also makes her a present of the mill. The shooting scene was not any too convincing.

Bamboo Hats in Java (Eclipse, April 5).—This industrial picture shows how the bamboo is gathered, cut into strips, prepared and woven into hats by the native workmen.

The Resurrection of John (Edison, April 6).—This is one of the best comedies in which Mr. Cumpson has yet appeared for the Edison company; at least it gives him the best opportunity of displaying his peculiar ability as a comedian. He is represented as gleefully starting on a business trip to Chicago, his mother-in-law having just arrived at his house on a visit. But he doesn't get any further than the depot, having stopped at the club and taken on a load of refreshments. At the depot he goes to sleep, and a tramp steals his coat, hat and suit case and boards the train in his place, only to be killed in a wreck, the papers identifying his mangled body as that of John. John, in the meanwhile, has gone back to the club to sleep it off, and his wife and mother-in-law at home are mourning his demise, assisted by the neighbors. When John goes home sober there is consternation of course. The business of dodging a kiss from mother-in-law was a bit overworked, but got plenty of laughs for all that. Indeed, the entire picture was received with almost continuous laughter.

A Visit to Nassau, Bahama, West Indies (Lubin, April 6).—Among other things this picture shows the natives of this island gathering sea shells along the rocky shore and also the procedure in procuring sponges. A cocoanut plantation is also shown, and the natives building their huts and weaving baskets.

The Three Whiffles (Pathe, April 7).—Whiffles has played his double before, but in this exceedingly interesting and unique trick picture he plays three characters—the father and the twin brothers. Paul Whiffles is invited out to the cafe in the evening and he steals out wearing his brother's coat and hat unknown to either his father or brother. At the cafe he overturns a table, which seems to be the fiddler's fault more than his own, for that gentleman's conduct seemed quite unexplainable even for farce. He presents his brother Ernest's card. He goes home and rings the bell for admittance, which seems peculiar, as he had stolen out with a latch key. When the bill is presented poor Ernest is obliged to suffer the abuse of those his brother had insulted and the condemnation of his father.

Nell's Last Deal (Edison, April 7).—This

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A "real" Comedy on a split "reel" of SELIG MERRIMENT.

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CHARLES SEAY'S NOVEL IDEA.

He Talks in Picture Theatres with Films He Wrote or Played.

Charles M. Seay of the Edison stock company of players is introducing a novel feature in motion picture theatres. By special arrangement he appears at the theatres on nights when certain Edison subjects are on the programme and describes or lectures on the films. The special value of Mr. Seay's talks to the theatre patrons lies in the fact that the subjects selected are only those in which he appears as one of the principal characters or of which he wrote the original scenarios. Mr. Seay is the author of a number of Edison films that are now in circulation or are soon to be issued, including Mike the Miser, Stuff Americans Are Made Of, Georgia Opossum Hunt, From the Footlights to the Farm, His Just Deserts, King Cotton, American Boy Scouts, and Jim the Mule Boy. His stories, especially of boy characters, have a distinct charm that lifts them above the average motion picture productions. As an actor Mr. Seay has played principal parts in many Edison productions, among them being Gallegher, Writing on the Blotter, Pigs Is Pigs, The Man Who Learned, and many others. Mr. Seay is an actor and comedian of experience and reputation in stock, vaudeville and prominent theatrical productions.

Western story is especially well developed and played; the last scenes where she receives the proposals and makes her own choice at the cards is delightfully acted and conceived. At the death of her father, who has run a gambling table, she is persuaded to live a different life by her friend, the minister, and goes off to live on a claim her father had left her. Here the boys surrender their stude to her and instruct her how to wash gold. She in turn has a Sunday-school class and has a chance to teach them the golden rule by letting a thief go who had come in the night to wash gold at her sluice. Then comes the proposal from the old man, which she really cannot accept; then the middle aged man, who pleases her a bit better; then the young man, who is very acceptable indeed; only she does not quite like to say so, until the two men conclude to decide the question at cards. He who should draw the first Jack should leave. Then the Sunday-school teacher is up to her old game and slips a jack from beneath the pack and gives it to him of the middle age, but she calls him back and he acknowledges her right to make her own choice. The production is well staged and pleasing from the absence of the too muscular energy displayed in the average Western film and the prominent use of firearms.

Winning of the Stepchildren (Vitagraph, April 7).—If ever there was a genuine "life portrayal," as the Vitagraph Company so aptly calls its film stories, this is one. It is human nature all the way through and acted like real humans. The incidents are apparently commonplace, but they are nevertheless vital and breath the spirit of truth. The widower marries for the sake of his children, but the youngsters are not impressed that way. On a visit to grandma they are told by that loving but prejudiced old lady to beware of stepmothers. The children are quite willing to agree and to prefer living with grandma. How to win to gain their confidence is the question. Their father at length writes that he has hired a governess for them and that he and his new wife are going on a journey. Thus lulled, the children return home, where the new wife, impersonating the governess, soon wins their love. We are told by a subtitle that she must now win the love of her husband, a thing that we had hardly expected from his conduct toward her, but she wins that, too, and a happy family is the result.

Big-Hearted Jim (Kalem, April 7).—The man who is always stepping aside that others may be happy gets his final reward in this film story, which is better acted than it is constructed. So many principal characters get into the story and out again with scarcely an introduction or a good-bye that it gives the impression of lack of continuity. Jim's first sweetheart falls in love with a stranger and Jim sells his blacksmith shop and goes West to be a miner. Half a dozen years later her husband, having turned out a drunken brute and disappeared from the story, she carries her child to Jim's tent, leaves her for him to raise, and we see no more of the mother. The girl grows up and has a young lover, Tom, for whom Jim again steps aside. She is sent to college and is now loved by a millionaire, but she refuses him and finally falls into the arms of faithful Jim, after having left Tom standing in a somewhat unexplained and uncertain situation.

Winsor McCay's Drawings (Vitagraph, April 8).—Of all the trick pictures made from comic drawings that this reviewer has ever seen, and he has seen a great many, the Winsor McCay contributions are easily the best. Mr. McCay, the well-known New York "Herald" cartoonist, who between times does a cartoon stunt in vaudeville, is introduced in the motion picture as being at a club in company with friends, for whom he makes a number of drawings. He is next seen in his studio, surrounded by barrels of ink, bundles of paper and piles of completed drawings for the Vitagraph Company. A month later we are supposed to see the camera prepared for transferring the images of these drawings to the motion picture film, and we get a hint, if no more, of the manner in which trick pictures of this kind are made. Following this we have the three drawings themselves, which appear to move and change before our eyes on the screen. Little Nemo and two or three of his dream companions are the characters. The film is one that will bear seeing a number of times.

Bob Sledding (Vitagraph, April 8).—Quite interesting views are shown in this film of the fine Winter sport of bob sledding.

The Sheriff's Chums (Essanay, April 8).—Western melodrama acted with intelligent restraint is as yet rare enough to call for warm praise when it is offered on the screen, although the Essanay has frequently before done notable work along this line. In this story with no novelty of plot, nor indeed any greatly sensational features, we have a film that seems new and is strong and gripping by the very force of its effective presentation. Two chums want the same girl. She makes her choice, and she and her husband go West to his ranch, where in time he becomes sheriff. The unsuccessful chum visits the West, and is warmly welcomed by the sheriff and his wife. The sheriff is called away suddenly to pursue an escaped convict, and during his absence the chum tries to win away the wife, not by sudden assault, as we see in so many films, but by subtle advances, ending in her just anger and his exasperated violence. Then the sheriff arrives, and we have a bit of rough house that will be excused since it ends in no killing. The wife stays her husband's hand, and he permits the rascal to slink away.

Thais (Gaumont, April 8).—A very noteworthy and interesting picture in colors of this opera, in which many pleasing effects are obtained in depicted in this film, which is impressively enacted after the heroic and operatic style. Paphnuce is sought in the desert by the old and rejected lover of Thais, and told of the life of pleasure she is living in the Egyptian court. The priest seeks her, and persuades her to give up this life. She agrees and throws her wealth in the purifying flames, and after three years' life in seclusion she dies a saint. It is thought that better effect might have been obtained in the banquet scene, had less people been crowded into the space. The sphynx in the later scene seemed to occupy the same place on the desert as the priest's tent in the first scenes.

The White Squaw (Pathe, April 8).—This is decidedly a Western picture of excellence, showing many notable scenes of effective and consistent management, which begin with the best holdup of a band of settlers by Indians seen in picture for some time. The elders are all killed, but the two children, a boy and a girl, escape. The girl is placed in a chest, or it should have been a girl. When the Indians open the chest over the smouldering fire, a little boy steps out, but future events prove it should have been a girl. However, be that as it may, she was taken by one of the braves and made his squaw in the course of events, and the older brother was adopted by a band of settlers and later, on arriving at maturity, was captured by the same band of Indians. He recognized his sister and in a well conceived scene, she escaped with him and overtook the stage coach. The Indians followed the trail and recaptured her after an exceedingly dramatic and realistic stage holdup. Warning, however, had been given by a messenger, and the opposing forces met on the plain and during one of the best managed fights of this sort yet seen, the girl is recovered. The backgrounds selected were always in fine keeping.

Reviews of Independent Films

Secret of the Opal Mine (Yankee, April 3).—Here is another American Western film acted in Bermuda, with the consequent incongruity of scene and story. It has to do with an opal mine alleged to be in Idaho. The story, while of the usual melodrama class with the villain to be foiled, is nevertheless a good one, with a thrilling rescue from a burning mine caused by an explosion that isn't so thrilling. The owner of the mine has a sister who is coveted by the mine superintendent, a Mexican, but she loves the foreman, Jack. The Mexican has been stealing opals from a secret entrance to the mine, and Jack discovers it. So to put his rival out of the way and prevent exposure the Mexican plans an explosion with Jack inside. But it doesn't work out that way. The owner has gone in to investigate, and is caught in the explosion. Then come the scenes of the burning interior, and Jack and the miners trying to dig in from the outside. The rescue is successful, and it also turns out that the Mexican was killed. It was noticed that the owner who was rescued showed no aftermarks while Jack, the rescuer, was in bandages. The acting was fair.

The Lover's Signal (Imp., April 3).—The greater part of this film drama is so vague in acting and construction as to be almost meaningless, while the part that is clear borders on the ludicrous. A young man in love with the daughter of a neighbor teaches her a signal by which they may call each other. It is a whistle made by inserting two fingers in the mouth. A train on which the lover is supposed to have embarked is wrecked, and the girl loses her mind. The lover is brought into the sick room to see if he cannot restore her, and he succeeds by whistling to her. The scene in which he whistles, which was intended to be pathetic and impressive, really appeared so funny that the laugh with which it was greeted at the Fourteenth Street Theatre, is to be excused. The acting is generally good, however—as good as could be expected in a film that is so badly put together.

Charity of the Poor (Thanhouser, April 4).—This story points its moral in well connected scenes that are pleasingly enacted. It tells how the young couple were obliged to elope and go West, because of the obdurate will of her father. Some years later they are returning with their baby in the hope that it will soften his heart. In a realistic wreck scene the husband is killed. The wife is taken to her father, who, while the daughter is being cared for by the physician, sends the butler to a foundling asylum with the child. A poor family is compelled by their necessity to do the same, but when the poor man sees the other baby in the doorway, he cannot leave his own, but takes both back to his home. Meanwhile the mother, deprived of her child, has become dangerously ill, and her father seeks the child at the institution only to find that such a child has never been received. At last he finds it in the home of the poor family, where he has sought shelter while his chauffeur repairs his machine. The story is, perhaps, a little forced in places, such as the poor father taking home the baby and the automobile accident, and the opportunity for a few natural touches are sometimes omitted, such as the rich baby that is all ready clothed before the grandfather enters; the preparing of this

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released April 10, 1911

THE CHIEF'S DAUGHTER

On the Cactus Fields of Southern California

This Biograph production tells a story of a somewhat different type of Indian vengeance. A prospector wins the love of the Indian Chief's daughter and cruelly casts her aside when his Eastern sweetheart arrives unexpectedly. The squaw, however, has a chance to show up his perfidy, and so the fellow not only loses his Eastern fiancée, but the Indian maiden as well, she and her squaw companions driving him from the neighborhood.

Approximate Length.....990 feet

Released April 13, 1911

PARADISE LOST

A New Cure for the Sin of Intemperance

This Biograph subject shows a novel plan to cure the awful habit of intemperance. The Parson and his friend find Pete, a worthless inebriate of the village, in a drunken sleep by the roadside. His cure has been tried often, but in vain. The Parson's friend suggests a novel scheme—that of taking him to his home, waking him there and make him believe he is in Paradise; then feeding him wine until he is asleep again, placing him back in the same place in the road. The scheme worked to perfection, and it looks as if the village saloon will get no more of Pete's money for drink.

Approximate Length.....994 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

child for the journey would surely have been more consistent and added life to the scene.

Touring Athens (Powers, April 4).—The camera has taken in some excellent views of this city, containing the modern Athens and a very complete picture of the ancient ruins. There would have been added interest had there been titles.

Oh, You Mother-in-Law! (Powers, April 4).—This story contains an amusing, though old, comedy idea, and is well worked out in the main. It is not played in such a way as to please all classes, therefore one's ability to laugh will depend on one's point of view, especially when the mother-in-law comes home drunk. When he hears that the lady is to make a visit he is pained, until a friend suggests that he try the opposite method to the one usually adopted. The result is the arousal of the wife's jealousy, as she sees her mother showered with presents and feted generally. At last the friend writes a note for the wife summoning the mother home the morning after the night before and all is well.

Rickshaw, the Detective (Reliance, April 5).—He obtains a commission and a detective badge from a fake agency, and sits down in his kitchen to dream of the wonderful things he will do. He raids a thieves' den, and takes them single handed to the district station. He likewise prevents a holdup where the villain is making the gentleman sign the papers. Finally he is awakened to be set at housework by his unsympathetic wife.

The Summer Widows (Reliance, April 5).—This is an amusing little farce on the Summer girl. At the prospects of a man a great commotion occurs at the hotel, when the one and only man arrives. One girl is quite enough for him, and he writes an actor to come down and take care of the rest while he makes love to one. When the actor, hired at $100 a week, arrives, it is learned that he is the husband of the girl to whom the first arrival would make love. The young man leaves amid the scorn of the Summer widows.

A Maid's Revenge (Solax, April 5).—A clearly defined and amusing comedy is cleverly worked out in this film. When Mrs. Jones's maid learns from a letter of Jones's partner that the new stenographer he has recently hired is a peach, she determines to be revenged on her mistress for being so hard on her when she found her lover in the kitchen. She puts the note where Mrs. Jones can find it, and of course that lady is able to put only one construction on it, which appears only too true, when later she finds a woman's hair on her sleeping husband's shoulder. She determines to surprise her husband at the office, and the maid being aware of it, arrives at the office in very ladylike attire, and places Mrs. Jones's new hat on the rack to further the conceit—a rather inconsistent procedure that might have been easily left out—in that the lady would know her own hat. When Mrs. Jones dashes behind the screen she seizes the hair of an unoffensive male stenographer.

The Price He Paid (Champion, April 5).—After her drunken husband has smashed quite an amount of crockery, she leaves the room and hastily returns, already dressed and packed up to leave him. She puts her wedding ring on the table beside him and goes out West. Out there in the woods she meets a cowgirl, who takes her to a house where the sheriff lived. It is put that way because the sets are so confusing that one can hardly tell just where she is living. Sometimes it seemed to indicate it was at the hotel and at other times somewhere else. Anyway the sheriff made love to her out in the woods one day and then went off and left her in that lonely spot, which seemed rather cruel of him even if she did refuse to marry him. She next appears coming down the stairs at the tavern, where she meets her husband face to face. He then robs the safe, though the act is not seen, and goes to his wife's room and escapes out the window by a sheet. He is pursued and again seeks shelter in his wife's room, where she conceals him in a closet. In spite of her ruse of pointing in the wrong direction, he is tracked there by the cowboys. The wife shoots wildly out of the window to summon the sheriff and he appears, dispersing the men. The husband falls suffocated out of the closet and she is free to marry the sheriff. Take it altogether, it is quite a busy melodrama.

Reddy's Redemption (American, April 6).—Reddy is a burglar, but his mother does not know it, and when she does learn of it it causes her death. Reddy is then taken in hand by a young lady who is at the head of a charity bureau and given a position in a business office; but he falls in with his old companions and they break into the house of his benefactress. He intentionally receives a shot meant for her and in gratitude she nurses him back to strength and he apparently becomes her co-worker in every sense of the word. The story is clearly told and adequately presented and the acting, while not great, is acceptable. It can never be the former until the actors take more time to analyze the situation and interpret more fully the passing thoughts of their characters.

The Heiress (Rex, April 6).—The heiress, in order to test her numerous lovers, arranges a report with a newspaper that she has met with an accident, causing her to be disfigured for life, together with a rumor that her fortune has been lost by speculation. The lord is only too pleased to be withdrawn from his secret engagement, but the young American desires to know what he can do. It is then that she knows who really loves her, and they decide the question in an exceedingly beautiful moonlight effect. The settings of this production are noteworthy, as were the sumptuous gowns of the lady. It was, however, a surprise to see her in evening dress, while the lord appeared in a frock coat and Graham later in riding costume. It is also well acted, each scene creating an atmosphere of its own consistent with the whole.

Maze of Fate (Imp., April 6).—From an acting standpoint this is perhaps the best this company has done for a number of weeks, and the two leading members of the cast did some very capable work, especially the man who showed his ability to act with discretion in another line than that to which he is accustomed. Unable to bring her drunken father home from the saloon, she waits outside for him. Two murderers so arrange it that it appears as if he had murdered their victim. The father is arrested on circumstantial evidence, and a lawyer who is a victim of the drink habit and leads a rather fast life is appointed to defend him. Feigning intoxication he gets evidence in favor of his client. Just what it is is not revealed, while the guilty ones stand around and neither interfere nor are interfered with. Therefore, it was somewhat of a surprise to see them seeking revenge after the father had been freed, especially as they had apparently suffered no wrong by the transaction. They tie him to a log, and send him down over the dam, where he is saved by the father, only to die in the arms of the girl for whom he was seeking reformation.

A Desperado (Lux, April 7).—Here is another Western film made abroad to please the American people, and doubtless if there were nothing better of the kind in the market it might be acceptable, but as it stands it would seem as if this company would better at present let their cowboys in French riding boots play French characters. The desperado killed the little girl's father. To evade justice the desperado hid in a barn, where the little girl confronted him and thus taking him off guard, the sheriff and his posse captured him. There are a number of points open to question which, however, might not disturb the average spectator, though he might feel there was something the matter and not know what it was.

Bill's Little Plan (Lux, April 7).—Bill wishes to meet the colonel's wife, so when he finds a fellow that has been appointed servant to the colonel's household, he exchanges clothes with him and assumes his identity. In his various duties he smashes many dishes until his deceit is discovered by the presence of the real appointee, when he is thrown out of the window into a dump cart and deposited in the city's waste. And there let him rest.

Avery's Dream (Rison, April 7).—This comedy idea is well worked out, especially by the actor assuming Avery. He is a telegraph messenger and falls asleep over his dime novel to dream that he is the hero. He saves a man from death at the hands of the Indians; he captures a horse thief, and rescues a child kidnapped by an Indian. The last scene of his dream, the fight with the Indian, before he wakes up, is especially amusing. The idea, however, is quite old in pictures.

Windicated (Thanhouser, April 7).—Here is a story that points a moral and indicates that a bad reputation in one section of the country can be lost in another. On his being released from prison the man finds it hard to reinstate himself as an honest member of society. A minister's daughter is affected by his condition, as she meets him in the street, and resolves to test his honesty. She drops her pocketbook, only to see him after a struggle enter a saloon with it. He then obtains a job with a gang of street laborers, and at the end of the first week returns the pocketbook to her with the amount made up, explaining that he

WARNING TO EXHIBITORS!

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which is your guarantee of quality and satisfaction. If Edison exhibitors will look for that trade-mark on every part they buy, there will be no chance of their having an experience as outlined in the following letter received recently from W. O. Stevens, Star Theatre, Henry, Ills.:

"I wish to call the attention of Photo-play Managers to the rank injustice and fraud that is being practiced by some people who advertise to change Two-Pin Edison Machines to One-Pin. I will cite you my own case.

"Some two or three months ago I turned my Two-Pin Edison over to a man who resides in Chicago and who gave me to understand that for a consideration of thirty dollars ($30.00) he would change my Two-Pin Machine to a One-Pin and use Edison parts, and also put in his 'Improved Cam,' etc. When I got the Machine back from him, I found that his 'Improved (?) Cam' was so large that when the Framing Device was away down it struck against the Cam. The Shutter Gears didn't mesh properly, and the Shutter was so bad that it didn't give a bright picture by any means. To make a long story short, he had used 'fake' parts instead of good ones, AND ADMITTED IT, giving as his reason that the Edison Company wouldn't allow him any commission.

"Will you please advise me if I have a just legal claim against him? He advertises in one of the leading trade journals, and I think that it is a shame that Exhibitors should be 'roped in' in this manner."

In this case, there is no question of the legality of the claim; satisfactory redress, however, can hardly be expected from conscienceless fakirs who have absolutely no business standing and who exist by piratically trading upon a name that is accepted the world over as a guarantee of honest value and square dealing.

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THE BAD MAN'S FIRST PRAYER

A Touching Dramatic Story of the West.

THE BAD MAN REFORMED.

Release of Saturday, April 15th. (Western Drama.) Length, approx., 1000 feet.
A Western drama showing the influence of a gentle woman in the redemption of two sinful Western miners. Exciting rides, heart-touching pathos, exquisite scenes.

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Here is a comedy that will delight your audience.

WHAT HAPPENED TO AUNTY

Release of Tuesday, April 18th. (Comedy.) Length, approx., 600 feet.
You will agree with us that Aunty certainly received what she deserved. The film is replete with uproariously funny comedy situations. Don't miss it.

On the same Reel.

CATCHING THE DEEP SEA TURTLE

Release of Tuesday, April 18th. (Educational.) Length, approx., 300 feet.
A short but exceedingly entertaining educational subject showing how they catch the giant turtles of the Caribbean Sea.

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APRIL 19th

A NEW LIFE

Thrilling American Picture

APRIL 21st

BOIL YOUR WATER

Great Educational Subject. Very Interesting.

APRIL 22d

THE CHIEF'S TALISMAN

Great Indian Story. Magnificent Photography.

was starving. She accepts his statement and undertakes his education and in due time he is raised to the position of foreman. An officer then recognizes him and he is discharged when his past life is learned. He goes to the girl and tells her that he must start anew in a land where he is unknown. It is evident that she goes with him, for the next scene five years later shows him at work on a farm, married and with a child. This last scene, tacked on to make a pleasing ending, might have been avoided by some thread running through the story to be used in the scene before the last where the story properly ends.

A Western Muse (Powers, April 7).—The villain overpowers a plot to take a money box somewhere for some purpose, and waylays the hero in the woods. He opens the box without difficulty and throws it away. If there was any action of taking the money out and putting it in his pocket, it was done so quickly that it was not discernible. He is not captured, but when the heroine finds the box some days later in the woods where he had thrown it, she and the hero put it back again, and publish a report that this box had a false bottom concealing bills. This brings the villain back to get it, where he is captured and is led off with a halter around his neck. It would seem well if this company would stick to its usual line of work, for here in Eastern woods it can hardly hope to compete with companies producing real Western atmosphere.

The Gloved Hand (Reliance, April 8).—Here is an exceedingly well developed and consistent detective story that sustains the interest and maintains good proportion. The girl becomes tired of her fast life in the West and goes East and marries a respectable man of wealth. An old friend who knew her in her former days appears on the scene, and he threatens to expose her past life if she does not sufficiently reimburse him. At last she steals bonds from her husband's safe. A scene showing how she procured the keys would have been interesting and added to the story. The detective finds thumb marks upon the money box, and chancing to meet the wife and her friend in a cafe suspects and appears at her reception with a waxed glove. He thus obtains her thumb mark and brings her to a confession, when she learns that her husband would have forgiven her anyway. There is a feeling that in letting the villain march out of the room scot free was not quite the natural course of events—at least for the husband. The scene where she confesses was, no doubt, well played for drama, but perhaps a trifle wordy for picture. A few well defined positive actions in which time was taken to develop them would have brought out the situation.

Toto and the Egg for Easter Day (Itala, April 8).—Those who laugh at this film laugh at Toto's endeavors to bring a large Easter egg to his lady love. It is needless to say both the egg and the man arrive in a somewhat dilapidated condition.

Foolshead Lady of Company (Itala, April 8).—It is simply the old idea of a man masquerading in woman's clothes. His sweetheart's father is to hire a companion, and she writes him to come and fill the position, which he does in his disguise, until the real governess arrives. It is done in the usual Foolshead style and has, perhaps unconsciously, a rather vulgar insinuation.

INDEPENDENT FILM RELEASES.

April 10, 1911.

	Feet
(Amer.) Cupid's Pocketbook	...
(Imp.) A Good Cigar	1000
(Eclair) Do Not Judge Rashly	975
(Yankee) Adventure in Sicily	950

April 11, 1911.

(Bison) An Indian's Mistake	...
(Powers) How the Doctor Made Good	...
(Powers) Reclamation	...
(Thanhouser) Old Home Week	1000

April 12, 1911.

(Nestor) A Midnight Adventure	970
(Champion) Men of the West	950
(Ambrosio) The Necklace Affair	...
(Reliance) 30 Minutes	950
(Solax) Tramp Strategy	500
(Solax) The Scheme That Failed	500

April 13, 1911.

(Amer.) Jimmy Minds the Baby	250
(Amer.) The Bungalow Craze	750
(Imp.) The Storm	1000
(Itala) (Not reported)	...
(Rex) The Little Major	975

April 14, 1911.

(Bison) A Man of Honor	...
(Lux) Bill and the Greasy Pole	...
(Lux) They Did Not Budge	...
(Solax) The Little Flower Girl	950
(Thanhouser) Velvet and Rags	1000
(Yankee) Willie's Winning Ways	950

April 15, 1911.

(Gt. Northern) Hamlet. Drama	...
(Itala) The Fall of Troy	...
(Powers) At the Window	...
(Reliance) Her Mother's Love	...

JOHN COLLIER'S ACTIVITY.

John Collier, secretary of the National Board of Censorship, is a busy and effective advocate and defender of the motion pictures. Recently he addressed the League for the Civic Education of Women, and among other things said that "the moving picture business purifies itself spontaneously without the help of official reformers and censors." Only a few days before he addressed the Wisconsin Legislature and exhibited a series of educational films, the object being to further favorable action on a proposed bill providing for educational motion pictures in the public schools of that State.

INFRINGING FILMS SEIZED.

Los Angeles papers are authority for the statement that $3,000 worth of motion picture films in the possession of Fred Siegert were seized March 29 by a United States Marshal and will be destroyed by the Federal authorities, on an order issued by the United States Circuit Court, which decided that the films were made by a camera infringing on patents held by the Motion Picture Patents Company.

INDORSING FOSDICK.

Representatives of Civic Bodies Approve of Recommendations for Picture Show Reform.

The Conference on Motion Pictures, composed of representatives of various civic bodies in New York city, Albert W. Hind being chairman and John Collier secretary, adopted resolutions as follows in relation to the recent report of Commissioner of Accounts Fosdick on the problem of the motion picture show:

Resolved, That the Conference heartily approves the recommendations of Commissioner Fosdick, and urges them upon the attention of the Mayor, the Board of Aldermen, Commissioners of the city departments and the public, as follows:

(1) That much of the abuse connected with motion picture shows in this city is due to the lack of centralized authority and responsibility and to the confusion of jurisdiction between the various administrative departments of the city government. The Conference realizes the urgency of concentration of power and responsibility and, if necessary, recommends charter revision looking to this end.

(2) The Conference agrees with the Commissioner of Accounts that a complete ordinance or set of regulations should be drawn up, governing the structure, ventilation, lighting and similar conditions in the motion picture shows, and that these laws or regulations should be codified and published.

(3) The Conference agrees that serious evil has resulted from the limitation of the seating capacity of motion picture shows to 299, and urges that steps be taken to allow a larger seating capacity, with careful regulations to safeguard such enlarged premises.

(4) The Conference urges the appointment by the Mayor of such a committee as the Commissioner of Accounts recommends, and urges upon the Board of Aldermen the importance of prompt co-operation with such a committee in carrying out the above substantial recommendations.

FALL OF THE ALAMO IN FILM.

Remarkable Historical Picture Completed in San Antonio by Melies' Company.

The Melies Stock Company at San Antonio, Texas, has just finished the taking of a stirring historical romance entitled "The Immortal Alamo." This picture is based on the actual story of the fall of the Alamo, and General Houston, Colonel Travis, Colonel Bowie, Davy Crockett, Lieutenant Dickinson and other characters who participated in the Texas struggle for independence have been faithfully portrayed as to dress and appearance by the members of the Melies company.

The Mayor of San Antonio issued a permit to photograph the Alamo, which still stands in the public square, and the students of the Peacock Military College, to the number of a hundred, acted as Santa Anna's Mexican Army. They were under the command of Captain Peacock, whose college is one of the well known military institutions of the South.

The historical societies of Texas contributed their share to make the picture correct in every detail, and this release should prove one of the sensations of the present year.

The romance, it is said, has been blended so closely with the story of the siege and fall of the Alamo, that its benefit as a historical subject has been enhanced.

LICENSED FILM RELEASES.

April 10, 1911.

	Feet.
(Bio.) The Chief's Daughter. Drama	1000
(Pathe) Justice and Claudius	738
(Selig) The Cowboy and the Shrew	1000
(Lubin) Opportunity and the Man	1000

April 11, 1911.

(Vita.) The Wooing of Winnifred	998
(Edison) The Strike at the Mines	995
(S. & A.) An Orphan's Flight. Drama	1000
(Gau.) The Court Martial	725
(Gau.) Waterfalls in Northern Spain	275

April 12, 1911.

(Edison) Silver Threads Among the Gold	500
(Edison) A Card of Introduction	500
(Pathe) A Cowboy's Adventure	630
(Pathe) Coco (Monkey). Trick Com	364
(Kalem) In Old Florida. Drama	965
(Urban) Beneath the Tower Ruins	760
(Urban) Abbey of Pavia, Italy	245

April 13, 1911.

(Bio.) Paradise Lost. Com	994
(Selig) Zululand	1000
(Lubin) Their Mothers-in-Law	1000
(Melies) Jack Mason's Last Deal	980

April 14, 1911.

(Pathe) Whiffle's Home Troubles. Com.	440
(Pathe) Edam Cheese. Educational	480
(Vita.) Though Your Sins Be as Scarlet. Drama	1000
(Edison) A Buried Past	1000
(Kalem) Slim Jim's Last Chance	970

April 15, 1911.

(Vita.) Easter Babies	980
(Pathe) The Burglar's Fee	1000
(S. & A.) The Bad Man's First Prayer	1000
(Gau.) The Oppressor	640
(Gau.) Jimmy the Fox	380

April 17, 1911.

(Bio.) Madame Rex. Drama	996
(Pathe) Robert the Silent. Drama	1000
(Selig) The Haven of Refuge. Drama	1000
(Lubin) The Two Fathers	1000

April 18, 1911.

(Vita.) The Leading Lady. Com	...
(Edison) The Haunted Sentinel Tower	...
(S. & A.) What Happened to Aunty. Com	800
(S. & A.) Catching the Deep Sea Turtle	200
(Gau.) (Not reported)	...

April 19, 1911.

(Edison) How Spiggins Took Lodgers	...
(Pathe) A New Life. Drama	990
(Kalem) The Phoney Prince. Com	990
(Urban) (Not reported)	...

April 20, 1911.

(Bio.) A Knight of the Road. Drama	996
(Selig) The Mother. Drama	1000
(Lubin) Helping Him Out	1000
(Melies) The Unwilling Cowboy. Drama	980

April 21, 1911.

(Pathe) Boil Your Water	535
(Pathe) Mary Long and Sammy Short. Com	360
(Vita.) The Troublesome Secretaries. Com	...
(Edison) Turned to the Wall	...
(Kalem) The Insurrecto. Drama	1000

April 22, 1911.

(Vita.) Spirit of the Light. Drama	1000
(Pathe) The Chief's Talisman. Drama	820
(S. & A.) (Not reported)	...
(Gau.) (Not reported)	...

SHRIMP INDUSTRY FILMED.

THE MIRROR correspondent in Biloxi, Miss., writes that the Selig company recently secured motion picture negatives of the shrimp industry in that place.

CURRENT AMUSEMENTS.

Week ending April 15.

ACADEMY OF MUSIC—Stock co. in Michael Strogoff—12 times.
ALHAMBRA—Vaudeville.
ASTOR—Closed April 8.
BELASCO—The Concert—28th week—220 to 227 times.
BIJOU—The Confession—5th week—33 to 40 times.
BROADWAY—Lew Fields in The Hen-Pecks—10th week—75 to 82 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—21 times, plus 7th week—50 to 57
COLONIAL—Vaudeville.
COLUMBIA—Hastings' Big Show.
COMEDY—William Collier in I'll Be Hanged If I Do—20th week—157 to 160 times; The Dictator—105 times, plus 4 times.
CRITERION—Thais—5th week—32 to 39 times.
DALY'S—Closed April 8.
EMPIRE—William Gillette in Sherlock Holmes—8 to 14 times.
GAIETY—Excuse Me—9th week—65 to 72 times.
GARDEN—Mildred Holland in The Triumph of an Empress—4th week—28 to 36 times.
GARRICK—Closed April 8.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 9th week—66 to 73 times.
GLOBE—Bayes and Norworth in Little Miss Fix-It—2d week—9 to 16 times.
GRAND OPERA HOUSE—Rebecca of Sunnybrook Farm—222 times, plus 8 times.
HACKETT—Over Night—15th week—115 to 122 times.
HERALD SQUARE—Everywoman—7th week—51 to 58 times.
HIPPODROME—The International Cup; Ballet of Niagara—32d week; Marching Through Georgia—6th week.
HUDSON—Blanche Bates in Nobody's Widow—21st week—172 to 179 times.
HURTIG AND SEAMON—Love Makers.
IRVING PLACE—Rudolph Schildkraut in Fatinitza—5th and 6th times; The Money Bag—5 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chantecler—12th week—89 to 96 times.
LIBERTY—Christie MacDonald in The Spring Maid—16th week—123 to 130 times.
LYCEUM—Mrs. Fiske in Mrs. Bumpstead-Leigh—2d week—9 to 16 times.
LYRIC—The Deep Purple—14th week—106 to 113 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus—4th week.
MAJESTIC—Baby Mine—263 times, plus 2d week—9 to 16 times.
MANHATTAN—Mrs. Leslie Carter in Two Women—65 times, plus 8 times.
MAXINE ELLIOTT'S—The Gamblers—24th week—191 to 198 times.
METROPOLIS—Cecil Spooner in Uncle Tom's Cabin.
METROPOLITAN—Grand Opera co. in repertory—22d week; April 11—Benefit, Washington Place Fire Sufferers.
MINER'S BOWERY—Cherry Blossoms Burlesquers.
MINER'S BRONX—Imperial Burlesquers.
MINER'S EIGHTH AVENUE—Bohemian Burlesquers.
MURRAY HILL—Jersey Lilies Burlesquers.
NEW—Closed April 8.
NEW AMSTERDAM—The Pink Lady—5th week—33 to 40 times.
OLYMPIC—Midnight Maidens Burlesquers.
PLAYHOUSE—April 15—Grace George in Sauce for the Goose—2 times.
REPUBLIC—Frances Starr in The Easiest Way—329 times, plus 1st week—1 to 8 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—5th week—33 to 40 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—17th week—131 to 138 times.
WEBER'S—Alma, Where Do You Live?—29th week—224 to 231 times.
WEST END—Bertha Kalich in The Kreutzer Sonata—19 times, plus 8 times.
WINTER GARDEN—Spectacle and Vaudeville—4th week.

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